

TWENTY-SEVENTH ANNUAL CARMEL

BACH FESTIVAL

July 17-26, 1964



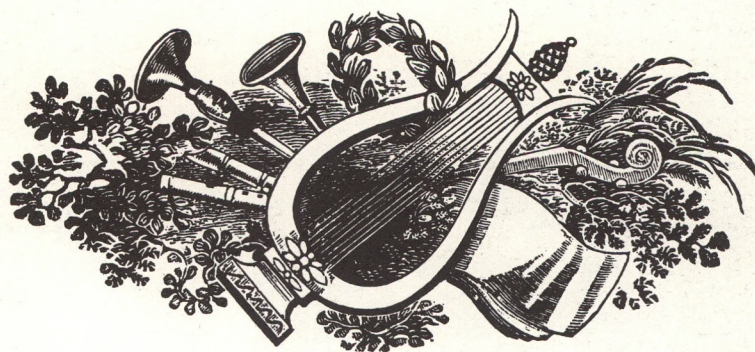
TWENTY-SEVENTH ANNUAL CARMEL

BACH FESTIVAL

July 17-26, 1964







*founded in 1935
by Dene Denny & Hazel Watrous*



CARMEL BACH FESTIVAL



Sandor Salgo
Conductor & Music Director



July 17-26, 1964





SANDOR SALGO, MUSIC DIRECTOR AND CONDUCTOR



Welcome to the Carmel Bach Festival.

This is our 27th year. From a small beginning, the festival has grown to be known world wide.

Its directors, acting in the spirit of the founders, however, have attempted to retain the simplicity and many of the delightful community elements so necessary to its charm and attractiveness, of which the natural beauty of Carmel and its surroundings play an important part.

Artistically, under the outstanding musical leadership of Sandor Salgo, the place of the festival in the musical world is secure.

Yet our limited seating capacity which many, including the leading music critics, believe is one of the secrets of the festival's success musically, makes it difficult to achieve success financially.

Rising costs of travel, housing, and all the expenses of the festival, have grown constantly since its beginnings. Even then, however, Dene Denny and Hazel Watrous, the founders, year after year made up the deficit personally.

They are gone. The festival is now yours. Since 1958 it has been incorporated as a non-profit tax exempt educational institution. And we must count on the generosity of those who love the festival if it is to continue, and if it is to maintain the high standards set for it. Contributions are deductible and may be sent to Carmel Bach Festival, Carmel, California.

Once again the heralding brass are sounding. Welcome, and we shall do our best to make this the best of all festivals.

Peter J. Ferrante, President

Carmel Board of Realtors

PROGRAM SPONSORS

Carmel Board of Realtors
Comstock Associates
Del Monte Properties Company
Beaudette Foundation
Carmel Motel Association
Carmel Savings and Loan Association
Monterey Peninsula Herald
PG&E
Wisharts Bakery, Carmel
M. Raggett
Hearthstone
Mark Thomas Inn
George V. Yates and Co.
Hide-A-Way
Carmel Inn Motel
Spencer's House of Cards
Dolores Lodge
The Homestead
Montgomery Ward & Co.
Jade Tree
Dolphin Inn
Kramers Specialty Shop
Blums of Carmel
Lobos Lodge Cottage Motel
Pilot Market
Marianna Shop
Bay Hardware Co.
Wurzmann's
McCreery, Allaire, Tomlinson & Co.
Wilder & Jones, Inc.
Joanne Nix, Carmel Ballet Academy
Entrepot
Mark Fenwick Shop
Denslows
Gus Arriola—Imports
Rappas, Fisherman's Wharf
Sambo's Pancakes
Red Pony, Fisherman's Wharf
Holman's Department Store
The Wells Book Store
Casa Munras Garden Hotel
Wells' Fargo Bank
Carmel Board of Realtors
Monterey Jazz Festival
Cabrillo Music Festival, Aptos, Calif.

Program Design
Runyan and Whitman

Program Lithographed by
Herald Printers & Publishers

**NO TAPES OR
RECORDINGS
PERMITTED**

*Smoking is not permitted in
Sunset Auditorium by order
of State Fire Marshal.*

CARMEL'S BACH FESTIVAL

... IN ITS 27th YEAR

Carmel's Bach Festival, having long since taken its place among the great world festivals of music, this year is celebrated for the 27th time.

It all began in 1932. Miss Dene Denny, a pianist who was playing "moderns" like Schoenberg in the twenties, and Miss Hazel Watrous, brought the Neah-Kah-Nie String Quartet to Carmel, with Michel Penha as cellist and director.

They launched a series of summer concerts, later formed the Denny-Watrous Concert Management, and in 1935 inaugurated the Carmel Bach Festival, with American composer and pianist Ernst Bacon as conductor. Since that summer with the exception of three war years, there have been annual Bach Festivals.

The first festival lasted four days, held then as now in small but beautiful Sunset School Auditorium, with the Carmel Mission the setting for the final concert.

The early period for the festival ended in 1938 when the distinguished Gastone Usigli was engaged as conductor and the great B Minor Mass was performed for the first time. Usigli conducted for 15 years, until his death in early 1956.

That year the festival entered its present stage of world wide fame and development. For the 1956 Festival two distinguished musicians were engaged: Sandor Salgo as conductor and Richard Lert as guest conductor. Mr. Salgo, now conducting the festival for his 9th season, has won wide acclaim and response for his imaginative programming and brilliant, inspired direction. Professor of Music and Conductor of the Opera Theater at Stanford University, he is also conductor of the San Jose Symphony and Marin Symphony and he has been newly appointed Music Director of "Music at the Vineyards" in Saratoga, California. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony, the Spring Season of the San Francisco Opera Company and the Vancouver Festival.



Hazel Watrous and Dene Denny, founders of the Carmel Bach Festival



festival officers

OFFICERS

PETER J. FERRANTE	President
MRS. ALEXANDER ALBERT	1st Vice-President
MRS. LEONARD KLENE	2nd Vice-President
MRS. HARWELL DYER	3rd Vice-President
THE REV. H. M. M. NICHOLAS	Secretary
TED DUREIN	Treasurer
MRS. ALASTAIR MacKAY	Executive Secretary

DIRECTORS

Mrs. Nancy Ness Bowman	Arthur L. Dahl	Arthur Lehmann
Prof. John Brock	Mrs. Arthur L. Dahl	Mrs. Walter Lehmann
Mrs. McCormac Bunting	Mrs. Walter Alfred deMartini	Charles O'Gara
John Castello	Mrs. Charles A. Dowdell	Dr. Mast Wolfson
Brooks Clement	Dr. Frederick Huber	Fritz T. Wurzmann

COMMITTEE

Mrs. Church Chappell	Owsley Hammond	Mrs. H. M. M. Nicholas
Mrs. Jay Chappell	The Rev. David Hill	Mrs. Charles O'Gara
Most Rev. H. A. Clinch, D.D.	Mrs. Frederick Huber	Mrs. Karl Rohrer
Mrs. James Cooke	Leonard Klene	Easton Rothwell
Senator and Mrs. Fred Farr	Ralph Linsley	Mrs. Philip Schneeberger
Alfred Frankenstein	Mrs. Marjorie Lloyd	Mrs. James Schwabacher
Alexander Fried	Mrs. Harry Lusignan	Mrs. Bernard Szold
Mrs. Charles Fulkerson	Miss Angie Machado	Mel Taylor
Mrs. Eleanor Gann	Alastair MacKay	Paul Veneklasen
John P. Gilbert	Don Marshall	Mrs. Mast Wolfson
W. Max Gordon	Mrs. Carmel Martin	Mr. and Mrs. Eben Whittlesey
Col. Allen Griffin	Miss Peg Miner	Mrs. Fritz T. Wurzmann

STAFF

KENNETH AHRENS	Assistant Choral Director and Librarian
PRISCILLA SALGO	Director of Festival Chorale
RALPH LINSLEY	General Co-ordinator
MEL TAYLOR	Stage Manager
CARL QUITMEYER	Stage Manager for Recitals
THOMAS FLEISCHER	Production Manager for Mission Concert
FERDINAND VON BERG	Coiffure
JOHN BOGARD	Staging Consultant
GARY SAGE	Piano and Harpsichord Maintenance
PHILIPPA HASTINGS	Office Assistant
DIXIE WHEELER	Box Office
ELEANOR AVILA	Chorus Rehearsal Accompanist
FRITZ T. WURZMANN	Program Advertising

"I don't believe that anyone in the whole wide world has a better job than mine. It is often hectic, but I love it."

The enthusiasm is that of Mrs. Alastair (Michel) MacKay, executive secretary of the Carmel Bach Festival, and it is the type of enthusiasm that makes the festival tick with such precision.

All of the business of the Festival, with the exception of arranging the musical program and actually engaging the artists, is handled by Mrs. MacKay. She works on a year round basis, and while the festival itself is a 10 day event, she is a busy lady 12 months of the year.

This will be Mrs. MacKay's fifth year with the festival.



Mrs. Alastair (Michel) MacKay
Executive Secretary



PRISCILLA SALGO

Director of Festival Chorale

Choral Assistant to Sandor Salgo. Master of music, Westminster Choir College and of Musi, Westminster Choir College and choral groups which have sung in San Francisco. Director of the Choir of the First Christian Church in Palo Alto.

KENNETH AHRENS

Assistant Choral Director

Acting as a Choral Assistant to Sandor Salgo, and organist, he has conducted this year's rehearsals of the Carmel Chorus. Bachelor of Music, Valparaiso University; Master of Music, Indiana University. Currently Organist and Choir Director, First Methodist Church, Pacific Grove.



CHARLES A. MEACHAM

Concert Master

A valued member of the San Francisco Symphony, makes his first appearance in the Carmel Festival, brings wide experience both as an orchestra leader and chamber music artist. Concertmaster of the Marin Symphony and first violin of the Marin Arts String Quartet.

festival personnel

CONDUCTOR

SANDOR SALGO

ORCHESTRA

First Violin
Charles A. Meacham,
Concertmaster
John Loban, Asst. Concertmaster
Anne Homer Fryer
Toni Rapport
Lawrence M. Short
Ruggiero Pelosi
Monica Grimmer

Cello
Ellen Dessler,
Principal
Sally Kell
Carolyn Jo Funk
Shirley Douty
Contrabass
Richard T. Andrews,
Principal
Mary Bresler

Trumpet
Edward Haug
Charles Bubb, Jr.
Ralph La Canna
Trombone
Dan B. Livesay
Jerome Jansen
Stuart Dempster
Tympani
Anne D. Pfile
Peggy Lucchesi

Second Violin
Hazelle Miloradovitch,
Principal
Arthur Ross
Gail Denny
Anita Van Heers Thomason
Patricia Jones

Flute
Louise Di Tullio*
Lucia Yates

Harpichord
Ralph Linsley
Organ
Ludwig Altman
Kenneth Ahrens

Viola
Barney McWilliams, Principal
Elizabeth Bell
Charles V. Roberts
Daniel Thomason
Mary M. Walp

Oboe
Raymond Duste
Jean Stevens
Philip Kates

*Miss Di Tullio is appearing
through the courtesy of the
Los Angeles Philharmonic
Orchestra.

Bassoon
James F. Schultz
Cyrle Haas Perry

Continuo parts are played by
Ralph Linsley, Harpsichord;
Ludwig Altman, Kenneth
Ahrens, Organ; Ellen Dessler,
Sally Kell, Cello; Richard T.
Andrews, Contrabass; James
F. Schultz, Bassoon.

Horn
Don C. Peterson
Joseph Axup

CHORUS

Soprano I
Gloria Balsley Trexler
Aida Barrera
Sara Brewer
Norma Jean Hodges
Eleanor Kidwell
Eileen Morton
Helen Rugland
Joan Swartz
Katherine Wilson

Nell Hoyt
Patricia Marcy
Beverly Thompson
Ruth Williams

Tenor
John Craigie
Robert Pearson

Soprano II
Joan Elstob
Gloriana Fischer
Dorothy Glenk

Alto
Eleanor Catron
Leilani Hill
Susan Kemp
Camilla Kimp
Anna Pundt
Helen Rumrill
Carol Starks
Nancy Stickney
Vivian Zimmerman

Bass
Philip Abinante
Glenn Bowen
Earl Glenk
Bruce Grimes
Gale Jacobsen
David Reed
Les Rhinehart
Michael Tradowsky
Joseph Wythe

CHORALE

also members of the
**BACH FESTIVAL
CHORUS**

Soprano
Katharine Schlinger,
Leader
Ann Greene
Sue Hinshaw
Norma Jean Hodges
Joan Robb
Kay Shipley
LaVonne Smart
Lois Utterbach

Marcia Hunt
Pauline Law
Lois McKnight
Carol Shoemaker
Inga Tarshis
Lois Varga

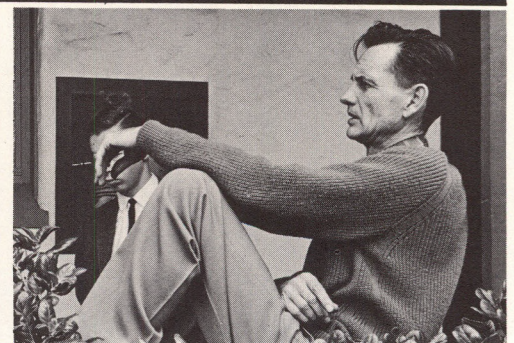
William Lyon Lee
Robert E. Olson
Robert Pearson

Alto
Carole Burch
Jennifer Judith Chase

Tenor
Patrick Daugherty
Robert Faris
Tommy Golee
Arthur Holcomb
Richard Kramer

Bass
Herbert Cabral
Archie Drake
William Feuerstein
Richard Golden
Bruce Grimes
Eugene Jones
Orville White
Milton H. Williams

M. C. Taylor
Stage Director



CARMEL BACH FESTIVAL—1964

PROGRAM NOTES

by

EDWARD COLBY

Music Librarian and Lecturer in Music, Stanford University

and

SANDOR SALGO

Conductor and Music Director, Carmel Bach Festival



EDWARD COLBY

The 1964 Carmel Bach Festival pays customary tribute to Johann Sebastian Bach, a giant in the field of music, and special tribute to a giant in the field of literature, William Shakespeare, the quadricentennial anniversary of whose birth is being observed throughout the year and throughout the world. Associations between Bach and Shakespeare are found principally in the common Italian origins of both English and German music of Shakespeare's time, and in the subsequent international give-and-take of Bach's immediate predecessors. Both Bach and Shakespeare suffered posthumously, the former through neglect and the latter through the doubt cast on his role as author.

In recognition of the Shakespeare observance, the Festival presents as the feature of its Mission concert The Great Service by William Byrd, Shakespeare's most distinguished musical contemporary and compatriot, and secular music of Shakespeare's England in the chamber music programs. The Handel oratorio cycle offers "L'Allegro ed Il Penseroso" based on a text by John Milton, the greatest name in English literature immediately following Shakespeare. These works, with the Mass in B minor, cantatas, concertos and other representative compositions of the Baroque and Classic periods, constitute the 1964 Festival.

FRIDAY, JULY 17 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

BACH AND "BAROQUE" MOZART

The posthumous neglect of Bach's art was in large part a result of the changing taste of the public and of its effect upon performers. Major composers from Mozart to Stravinsky have "discovered" the music of Johann Sebastian and have thereby enriched their lives and their compositions. Mozart's introduction to the style of Bach was cumulative: he was a younger contemporary of a number of Bach's pupils and a warm admirer of Bach's "London" son, Johann Christian; he performed and arranged music of Bach made available to him by Baron Gottfried van Swieten in Vienna, and heard Bach performed in the Thomaskirche on the occasion of his visit to Leipzig. The "Great" Mass in C minor is heir to Baroque stylistic features, large and small. The fugal finale of Mozart's "Jupiter" Symphony bears a relationship to the fugal finale of Bach's Brandenburg Concerto No. 4. The song of the men in armor from "The Magic Flute" is direct usage of a chorale technique—the tune sung against a striking instrumental figure—employed in Bach's cantatas.

Chorale from "The Passion according to St. John"

J. S. Bach (1685-1750)

In memory of The Reverend Charles A. Dowdell
May 20, 1880 - February 2, 1964

Canon of Trinity Cathedral, Phoenix Arizona, 1926-1950

The Reverend Dowdell was a member of the Advisory Board of the Carmel Bach Festival as originally established by Dene Denny and Hazel Watrous and he attended Festival performances from 1936 to 1963.

O Lord, Thy little angel send
Whene'er my mortal life shall end,
To bear my soul to Heaven!
My body in its chamber sleep,
All torment do thou distant keep,
Till Thy last call be given!

And then from death awaken me,
That these poor eyes their Lord may see,
See, Son of God, Thy glorious face,
My Saviour and my fount of grace!
Lord Jesus Christ, O hear Thou me,
Thee will I praise eternally.

Cantata No. 78, "Jesu, der du meine Seele" J. S. Bach

Chorus: Jesu, der du meine Seele (Jesus, thou my wearied spirit)

Duet (Soprano, alto): Wir eilen mit schwachen, doch
emsigen Schritten
(We hasten with feeble but diligent footsteps)

Recitative (Tenor): Ach! ich bin ein Kind der Suenden
(Ah! I am a child of evil)

Aria (Tenor): Dein Blut, so meine Schuld durchstreicht
(Thy blood, that blotteth out my guilt)

Recitative (Bass): Die Wunden, Naegel, Kron' und Grab
(The wounds, nails, crown and grave)

Aria (Bass): Nun, du wirst mein Gewissen stillen
(Now wilt thou quiet my conscience)

Chorale: Herr! ich glaube, hilf mir Schwachen
(Lord! I believe, help me, weak one)

NORMA JEAN HODGES, Soprano

PAULINE LAW, Alto

PATRICK DAUGHERTY, Tenor

ORVILLE WHITE, Bass

LOUISE DI TULLIO, Flute

RAYMOND DUSTE, Oboe

BACH FESTIVAL CHORUS, FESTIVAL CHOR-
ALE, BACH FESTIVAL ORCHESTRA

The sacred cantata, "Jesu, der du meine Seele," exhibits an astonishing richness of expressive musical means placed at the service of a central idea, that of sin and its cure. In the opening chorale-fantasia the sinfonia, which also provides material for the instrumental interludes, is in the style of chaconne in sara-bande rhythm. When the chromatically descending chaconne theme appears in the bass it is surmounted by a heavy chordal structure which may be accepted as symbolizing the weight of sin. A scalewise figure in eighth notes takes an important part, relieving the burden and becoming more animated as the voices enter. While the three lower voices elaborate contrapuntally upon the chromatic theme and the eighth-note motive, the sopranos sing the chorale tune, reinforced by horn and flute. The admixture of the recurring chordal structure and the highly imaginative polyphony results in a movement of impressive textural and formal intensity.

(Continued on page 12)



EDWARD HAUG
Baroque Trumpet

Widely recognized as a specialist on the Baroque trumpet, he is a member of the San Francisco Symphony, being also on the faculty of the San Francisco Conservatory. This is his fifth year as solo trumpet with the Carmel Festival.



JAMES SCHWABACHER
Tenor

Singing in the Carmel Bach Festival for his 14th season, he has had a crowded calendar of appearances during the past year including nine performances with the Buffalo Philharmonic and a return request concert in New York's Lincoln Center. In August, he will sing in Zurich, Switzerland.

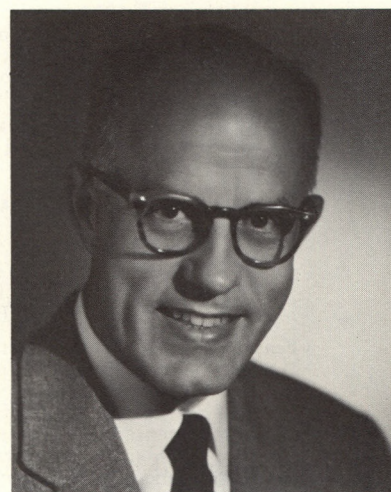
ROBERTA and COLIN STERN
Early Instruments

World renowned in the field of medieval, renaissance and baroque music, possessors of a fantastic collection of playable antique instruments, and founders of the famed Antiqua Players of Pittsburgh, Roberta and Colin Stern again return as long time favorites of Bach Festival audiences.



RALPH LINSLEY
Harpsichord

"Key" man of the Festival. A talented musician, beloved by all who know him. Veteran of 26 Festivals, he is known in Carmel as "Mr. Bach Festival."



LOUISE DI TULLIO
Flute

This brilliant young flutist, of a distinguished musical family, is welcomed back to her fourth year in Carmel. She is appearing through the courtesy of the Los Angeles Philharmonic Orchestra, in which organization she is a flutist and solo piccolo.

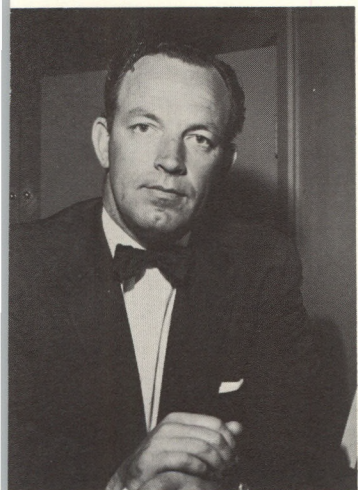


KATHARINE SCHLINGER
Soprano

Leading singer of the Festival Chorus, Katharine Schlinger returns for her 7th year. Active soloist in Pasadena and frequent performer with the Claremont Symphony.

RAYMOND DUSTE
Oboe

Making his ninth appearance with the Bach Festival, this master of the oboe and oboe d'amore is a member of the San Francisco Symphony, the San Francisco Chamber Players, the Oakland Symphony, in addition to being an Instructor at the San Francisco Conservatory.



PAULINE LAW
Contralto

Miss Law returns for her fourth season as a warmly admired soloist in the Festival. She has been highly praised as a concert and television artist.



CONCERT SUNSET SCHOOL AUDITORIUM

(Continued from page 10)

A tonal edifice such as the first movement must be followed by straight-forward and relatively uncomplicated rhythms; Bach has provided in the soprano-alto duet a musical counterpart of the tripping of diligent footsteps. There follows a pair of recitative-aria groups, the first for tenor and the second for bass. It would be difficult to imagine a more effective representation of the soul caught in the toils of evil than that woven by the unrelenting chromaticism of the tenor recitative. In the liveliness of the following aria, with its obbligato flute, there is courage for the battle. Bach has written for the bass a striking example of "accompanied" recitative, in the later measures of which the voice line pre-figures the floridity of the aria to follow. In this aria—the oboe is the solo instrument—there is a short string motive remotely reminiscent of the weighty figure of the opening fantasia. The closing chorale expresses the soul's confidence in "sweet eternity" after the strife.

Bach's use of the horn, in this cantata, is to reinforce the soprano; the part is performed on the fluegelhorn in this evening's concert.

Brandenburg Concerto No. 4, in G major J. S. Bach

Allegro — Andante — Presto

ROBERTA and COLIN STERNE, Recorder
STANLEY PLUMMER, Violin
BACH FESTIVAL ORCHESTRA

Employing the resources of a solo string instrument and two identical woodwinds for the concertino, Bach exploits in the violin rapid successions of notes, double stops and bariolage, and in the recorders graceful agility and echo effects. In the first movement the ritornello, instead of setting forth the customary stream of uninterrupted energy, has as a distinguishing feature the effect of momentary suspension of motion. The Andante is characterized by antiphonal passages between the full band and the concertino. The Finale is a fugue in which all voices participate on an equal basis, though the straight-forward fugal texture is interrupted by florid passages for the solo violin.

INTERMISSION

"Great" Mass in C minor, K. 427 W. A. Mozart (1756-1791)

KYRIE

Chorus, with Soprano Solo:

Kyrie eleison (Lord, have mercy)
Christe eleison (Christ, have mercy)
Kyrie eleison (Lord, have mercy)

GLORIA

Chorus: Gloria in excelsis Deo (Glory be to God on high)
Aria (Soprano): Laudamus te (We praise Thee)
Duet (Soprano, Mezzo-Soprano): Domine Deus (Lord God)
Double Chorus: Qui tollis (Thou that takest away)

Trio (Soprano Mezzo - Soprano, Tenor): Quoniam tu solus sanctus (For Thou alone art holy)

Chorus: Jesu Christe

Chorus: Cum sancto spiritu (With the holy spirit)

SANCTUS

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy)

Chorus: Osanna in excelsis (Hosanna in the highest)

Solo Quartet: Benedictus qui venit (Blessed is He who cometh)

Chorus: Osanna in excelsis (Hosanna in the highest)

CAROLE BOGARD, Soprano

CAROLYN STANFORD, Mezzo-Soprano

PATRICK DAUGHERTY, Tenor

ORVILLE WHITE, Bass

BACH FESTIVAL CHORUS, FESTIVAL CHORALE, BACH FESTIVAL ORCHESTRA

The appropriateness of the appellation "Great" as applied to Mozart's Mass in C minor, K. 427, can hardly be considered a subject for controversy. It is generally agreed that this work, although never completed by the composer, may well take its place between the Mass in B Minor of Johann Sebastian Bach and the Missa Solemnis of Ludwig van Beethoven. The manner in which Mozart turns to account his rich artistic heritage attests, in the opinion of scholars, to a degree of greatness in the field of sacred music comparable to the composer's eminence in the fields of opera and the instrumental forms.

Mozart's biographer, Alfred Einstein, describes as follows the circumstances surrounding the composition of the Mass: "... the summer of 1782 saw a strange occurrence — Mozart beginning to write a new Mass, in Vienna, not because of any external stimulus but from an inner need, as the fulfilment of a vow . . . Mozart . . . had 'made the promise in his heart of hearts' . . . that when he brought her [Constanze] as his bride to Salzburg, he would have a newly composed mass performed there. . . . When Mozart actually arrived in Salzburg, in August 1783, only the Kyrie, Gloria, Sanctus and Benedictus were finished." In this evening's performance only these sections are being performed.

The majestic character of the vocal and orchestral resources, flutes, oboes, bassoons, horns and trumpets in pairs, four trombones, organ and strings, and the masterly employment of vocal and instrumental polyphony and the stile concertato evoke, in particular, the name of Johann Sebastian Bach, with whose music Mozart had recently become familiar. Nevertheless, in the words of Alfred Einstein, "Bach is not the only master who stands behind this work: there are also Handel and the whole 18th century . . . one cannot single out particular names because Mozart sums up his century and transfigures its musical language."

SATURDAY, JULY 18 11:00 A.M.

RECITAL PARISH HALL ALL SAINTS' EPISCOPAL CHURCH

ROBERTA STERNE, Harpsichord, Recorder

COLIN STERNE, Renaissance and Baroque Flutes,
Lute, Recorder

RICHARD GOLDEN, Baritone

HAZELLE MILORADOVITCH, Viola da Gamba

Ratratto dell'Amore Francois Couperin (1668-1733)

Le Charme

L'Enjouement

La Noble Fierté

La Vivacite

Music of Shakespeare's England: John Dowland (1562-1626)
Think'st thou then by thy feigning

Dear, if you change

Come again

"Lachrymae" Pavan and Galliard, set by Thomas Morley (1557-1602)

Solo cantata, "Catenae terranae" G. B. Brevi (fl. 1695)

Music of Shakespeare's England: Tobias Hume (fl. 1605)

Sweet Ayre

The Passion of Music

The King of Denmark's Health

Aechzen und erbaermlich Weinen (Groaning, woe and vain repining) from Cantata No. 13, "Meine Seufzer, meine Traenen"

J. S. Bach (1685-1750)

ALEXANDER FRIED
Symposium Moderator

Music and Art Editor, San Francisco Examiner, valued friend and participant in the Festival for many years, Mr. Fried is widely admired for his stimulating lectures.



EUDICE SHAPIRO
Violin

Making her first appearance in the Festival, Miss Shapiro, one of the world's most distinguished violinists, has concertized extensively in this country and in Europe, both in recital and with major orchestras. Head of the Violin Department, University of Southern California, Miss Shapiro is also a major artist and teacher at the Aspen Music Festival.



DR. RAYMOND KENDALL
Lecturer

A noted scholar, critic and educator, Dr. Kendall participates in the Carmel Festival this year for the first time. Dean, School of Music, and Director of the Center for the Performing Arts, University of Southern California.



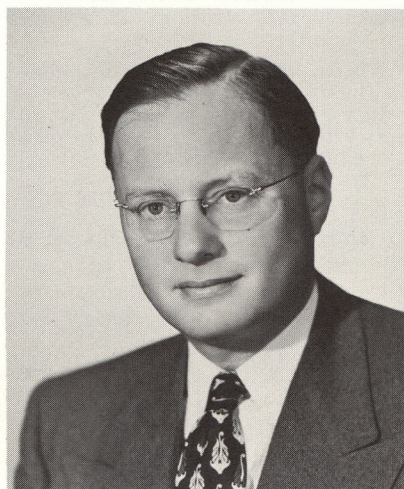
EUGENE JONES
Bass-Baritone

Eugene Jones brings a wealth of experience to his first performance here, having sung principal roles in Bay Area opera productions, as well as being soloist with the Oakland Symphony.



LUDWIG ALTMAN
Organ

Organist of San Francisco's Temple Emanu-El and composer. Just returned from his fifth consecutive concert tour of Europe, Mr. Altman has been heard in fourteen annual Carmel Bach Festivals.



NORMA JEAN HODGES
Soprano

Now a Carmel resident, Miss Hodges is making her initial appearance with the Bach Festival. She has won high praise as soloist with the Chicago and Cincinnati Symphony Orchestras as well as with symphonies in California.



ROY BOGAS
Piano

A Laureate winner at the Second International Tchaikovsky Competition held in Moscow in 1963, Mr. Bogas appears for the first time in the Carmel Bach Festival. Soloist with the San Francisco Symphony. Prodigy pupil of Hedwig Rosenthal in New York; also studied with the late Ada Clement and with Adolph Baller.



CAROLE BOGARD
Soprano

The lyric quality of her voice and her knowledge of music of the baroque period makes her an invaluable member of the Carmel Bach Festival roster. Soloist at the Paul Masson Vineyards, she will be heard in the Cabrillo Festival and with the San Francisco Symphony in August.



Marianna Shop • Bay Hardware Co. • Wurzman's • McChrerry, Allaire, Tomlinson & Co.
Wildner & Jones, Inc. • Joanne Nix, Carmel Ballet Academy • Entrepot • Mark Fenwick Shop

CONCERT SUNSET SCHOOL AUDITORIUM

A LEIPZIG FAIR IN THE 18th CENTURY

The position of Leipzig as the largest industrial city of Saxony and one of the great commercial and intellectual centers of Germany has made it a natural focus for the activities associated with trade fairs. Before the Second World War it was the center of the German book and music publishing business; in the latter field it was the headquarters for the great firms of Brietkopf & Haertel and C. F. Peters. From the 12th century onward three large fairs were held annually, the most important of these at Easter and in September. The once-a-week sessions of the Collegium Musicum at Zimmermann's coffee house in the Cather Strasse, which J. S. Bach directed, were held twice a week during fair time, and thus provided opportunities for music-lovers from near and far to hear works written by Bach for these occasions. Such a work is the secular cantata, *Phoebus and Pan*, which appears on this evening's program.

Concerto, "Autumn," from "The Seasons" Antonio Vivaldi

Allegro — Largo — Allegro

STANLEY PLUMMER, Violin
BACH FESTIVAL ORCHESTRA

In the 18th century the concept of music as imitation of nature was in the air among aestheticians and composers. Although it is not known to what extent Antonio Vivaldi was influenced by philosophical considerations, he has bequeathed a compelling account of the practice in the four programmatic concertos known as "The Seasons." Two of the concertos, "Spring" and "Autumn," are performed by Mr. Plummer and the strings this evening; "Summer" and "Winter" are scheduled for the Monday evening concert with Miss Shapiro as soloist. Each concerto is prefaced by a sonnet written by the composer or one of his librettists, and from these sonnets are drawn descriptive superscriptions which appear at appropriate points in the score. For example, where the music describes thunder, the word "thunder" appears. Although the four concertos are all in the three-movement (fast-slow-fast) pattern, the determinant values of the preset programmatic sonnets occasion abrupt momentary changes in tempo within individual movements.

(Allegro): Spring has arrived, and joyously the birds greet her with happy song. And as the zephyrs breathe upon them, the streams murmur gently. The sky is covered with a black mantle, and Spring is announced by lightning and thunder. Then, pacifying these heralds, the little birds resume their enchanting song.

(Largo): And here on the flowery pleasant field amid the gentle rustling of the leaves the goatherd sleeps with his faithful dog at his side.

(Allegro): To the festive sound of the rustic pipe nymphs and shepherds dance on the earth they love, so brilliantly garbed by Spring.

Concerto, "Autumn," from "The Seasons" Antonio Vivaldi

Allegro — Adagio molto — Allegro

STANLEY PLUMMER, Violin
BACH FESTIVAL ORCHESTRA

(Allegro): The peasants celebrate the bountiful harvest with songs and dances, until overcome by bacchic spirits, they fall asleep.

(Adagio molto): With the singing and dancing over, the season, with its balmy atmosphere, invites all to sweet slumber.

(Allegro): At break of day the hunter goes forth with guns, dogs, and horns; he routs the quarry and follows in its tracks. Tired and terrified by guns and dogs, the hunter's prey longs to escape, but is overcome and dies.

Suite for Flute and Strings in A minor

G. P. Telemann (1681-1767)

Overture: (Lento)—(Con moto)—(Lento)
Les Plaisirs: (Presto)—(Trio)—(Presto)
Air a l'Italian: Largo — Allegro — Largo
Menuet 1, Menuet 2, Menuet 1: (Moderato)
Passepied 1, Passepied 2, Passepied 1: (Allegro)
Polonaise: (Moderato)—(Trio)—Polonaise
Rejouissance: (Presto)

*LOUISE DI TULLIO, Flute

BACH FESTIVAL ORCHESTRA

Telemann's Suite in A minor is of the same genre as the Suite in B minor by Johann Sebastian Bach, scored for the same combination of instruments. Like Bach's suite, it consists of a French overture, with its stately introduction followed by a fugal Allegro, a repetition of the introduction, and a series of dances. Derived from the style of the court music of Louis XIV of France, Telemann's Suite displays a rhythmic delicacy well suited to the solo instrument.

*Miss Di Tullio is appearing through the courtesy of the Los Angeles Philharmonic Orchestra.

Concerto for Cello No. 2, in D. major

F. J. Haydn
(1732-1809)

Allegro moderato — Adagio — Rondo: Allegro

JOSEPH SCHUSTER, Cello
BACH FESTIVAL ORCHESTRA

When Haydn wrote his D major concerto in 1783, he was contributing to a repertory established by such men as Jacchini, Vivaldi, dall'Abaco, Leonardo Leo, C. P. E. Bach and Boccherini. Bruno Weigl speaks of it as a concerto "breathing the same joy of creation and bewitching songfulness as the symphonies."

This concerto also provides some indication of the heights to which solo virtuosity had arisen by the ninth decade of the century. In musical content, according to the biographer Karl Geiringer, this work "finds a place among the compositions of the mature Haydn."

INTERMISSION

Cantata No. 201, "The Quarrel Between Phoebus and Pan"

J.S. Bach (1685-1750)

Dramatic Personae

Phoebus, god of music, poetry and oracular wisdom Norman Farrow, Bass
Pan, god of forests, pastures, flocks, and shepherds Eugene Jones, Bass
Mercurius, god of commerce Evelyn Sachs, Alto
Momus, god of censure and ridicule Carole Bogard, Soprano
Tmolus, Lydian king Richard Kramer, Tenor
Midas, Phrygian king James Schwabacher, Tenor
Spectators Members of the Festival Chorale

THE PARTICIPANTS, JUDGES AND SPECTATORS
CALL ON THE WINDS TO DISPERSE SO THAT THE
CONTEST MAY TAKE PLACE

Chorus: Now hasten, ye gales and ye tempests

PHOEBUS REBUKES PAN FOR CLAIMING SUPERIORITY IN SINGING

Recitative (Phoebus, Pan, Momus): Pan! Thou art then so arrogant and bold

MOMUS DERISIVELY CALLS HIM THE MASTER-SINGER

Aria (Momus): Don't brag, it's more than we can bear

Recitative (Mercurius, Phoebus, Pan): You'd better cease your wrangling

MERCURIUS SUGGESTS A CONTEST

PHOEBUS SINGS TO THE MEMORY OF HYACINTH

Aria (Phoebus): Oh, what rapture

MOMUS CALLS ON PAN

Recitative (Momus, Pan): Pan, 'twill be quite a task

PAN SINGS

Aria (Pan): My heart now is merry

(Continued on page 15)

SATURDAY, JULY 18 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

(Continued from page 14)

MERCURIUS REQUESTS A DECISION

Recitative (Mercurius, Tmolus): Now let us hear the verdict

TMOLUS DECLARES FOR PHOEBUS

Aria (Tmolus): Phoebus, oh what grace and charm

PAN ASKS MIDAS FOR HIS JUDGMENT

Recitative (Pan, Midas): Come, Midas, let them hear your verdict

MIDAS DECLARES PAN IS MASTER

Aria (Midas): Pan is victor, there's no doubt

MOMUS, MERCURIUS AND TMOLUS ATTACK MIDAS

Recitative (Momus, Mercurius, Tmolus Phoebus, Midas): Why Midas, art thou mad?

MERCURIUS PANS MIDAS

Aria (Mercurius): Though his brain's depleted

MOMUS ADVISES MIDAS TO GO BACK TO THE WOODS

Recitative (Momus): Good Midas, thou had'st better go

BOTH SIDES ARE RECONCILED

Chorus: Sound again, ye songs enchanting

Phoebus and Pan, a burlesque satire and one of Bach's closest brushes with opera, was written in 1731, probably in retaliation for the hostility of the critic J. A. Scheibe, and performed under Bach's direction at Zimmermann's coffee house. "The cantata is thus a product of the same spirit as Wagner's 'Die Meistersinger'," avers Schweitzer; "Bach wrote it in order to rise superior, in his music, to the misunderstanding around him."



CONCERT SUNSET SCHOOL AUDITORIUM

The Mass in B minor

J. S. Bach (1685-1750)

SOLOISTS

CAROLE BOGARD, Soprano
CAROLYN STANFORD, Mezzo-Soprano
EVELYN SACHS, Alto
JAMES SCHWABACHER, Tenor
NORMAN FARROW, Bass

CONCERTINO

KATHARINE SCHLINGER, ANN GREENE, First Soprano; LAVONNE SMART, LOIS UTTERBACH, Second Soprano; JENNIFER CHASE, CAROLE BURCH, Alto; TOMMY GOLEEKE, WILLIAM LEE, Tenor; RICHARD GOLDEN, MILTON WILLIAMS, Bass.
CHARLES MEACHAM, Violin; LOUISE DI TULLIO, LUCIA YATES, Flute
RAYMOND DUSTE, JEAN STEVENS, PHILIP KATES, Oboe, Oboe d'Amore, English horn
JAMES SCHULTZ, CYRLE HAAS PERRY, Bassoon; DON C. PETERSON, Horn
EDWARD HAUG, Trumpet
CONTINUO: RALPH LINSLEY, Harpsichord; KENNETH AHRENS, Organ; ELLEN DESSLER, Cello; RICHARD T. ANDREWS, Contrabass
BACH FESTIVAL CHORUS, FESTIVAL CHORALE, BACH FESTIVAL ORCHESTRA

KYRIE

Chorus: Kyrie eleison (Lord, have mercy upon us)
Duet (Soprano, Mezzo-Soprano): Christe eleison (Christ, have mercy upon us)
Chorus: Kyrie eleison (Lord, have mercy upon us)

GLORIA

Chorus: Gloria in excelsis Deo (Glory be to God on high)
Aria (Mezzo-Soprano): Laudamus te (We praise Thee)
Chorus: Gratias agimus tibi (We give thanks unto Thee)
Duet (Soprano, Tenor): Domine Deus (Lord, God)
Chorus: Qui tollis peccata mundi (Thou that takest away the sins of the world)
Aria (Alto): Qui sedes ad dexteram Patris (Thou that sittest at the right hand of the Father)
Aria (Bass): Quoniam tu solus sanctus (For Thou only art holy)
Chorus: Cum sancto Spiritu (With the Holy Spirit)

INTERMISSION (Ten minutes)

CREDO

Chorus: Credo in unum Deum (I believe in one God)
Chorus: Patrem Omnipotentem (The Father Almighty)
Duet (Soprano, Mezzo-Soprano): Et in unum Dominum (And in one Lord)
Chorus: Et incarnatus est (And was incarnate)
Chorus: Crucifixus (He was crucified)
Chorus: Et resurrexit (And he rose again)
Aria (Baritone): Et in Spiritum sanctum (And in the Holy Spirit)
Chorus: Confiteor unum baptisma (I acknowledge one baptism)

INTERMISSION (Ten minutes)

SANCTUS

Chorus: Sanctus, sanctus, sanctus (Holy, holy, holy)
Chorus: Osanna in excelsis (Hosanna in the highest)
Aria (Tenor): Benedictus qui venit (Blessed is he who cometh)

AGNUS DEI

Aria (Alto): Agnus Dei (O Lamb of God)
Chorus: Dona nobis pacem (Give us peace)

Bach's four monumental choral works, The Passions according to St. John and St. Matthew, the Magnificat and the Mass in B Minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's pre-dominance in German and Latin sacred music of the high baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer to the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the parts of the Kyrie and the Gloria to the Prince in 1733, and after a wait of three years received the desired distinction. Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail and in the profound understanding of the Latin text.

Structurally the Mass in B minor falls into four large sections—Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the overall musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works. With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices, while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah VI: 2-3.

The Mass in B minor is scored for soprano, alto, tenor, and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn (originally corno da caccia, the "hunting horn"), tympani, strings, and continuo. The present performance follows a baroque practice of assigning the more florid passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.

MONDAY JULY 20 11:00 A.M.

LECTURE PARISH HALL ALL SAINTS' EPISCOPAL CHURCH

RAYMOND KENDALL

THE PROBLEM OF BACH'S INFLUENCE ON SUBSEQUENT GENERATIONS

Carmel Board of Realtors

CONCERT SUNSET SCHOOL AUDITORIUM

BACH AND "CLASSIC" MOZART

In the "Great" Mass in C Minor Mozart wrote in the Baroque tradition, making use of figured bass, affective rhythmic motives and structural procedures which project the massive quality of Bach and Handel. The Mozart of the more familiar instrumental music, such as the concerto for piano and orchestra on this evening's program, is the "classic" Mozart. He has incorporated in his classic style elements of the Baroque, such as ornamentation, fugal features, and rhythmic patterns, and in the words of the distinguished scholar, Leonard Ratner, there is a predictability in the music of both Bach and Mozart which is not found in the music of the 17th and 19th centuries. What has changed principally in the transformation from Baroque to Classic is the tightening of the thematic bonds in large-scale compositions and the dependence of their structures on more complicated harmonic relationships.

Concerto, "Summer," from "The Seasons"

Antonio Vivaldi (c. 1678-1741)

Allegro non molto — Adagio — Presto

EUDICE SHAPIRO, Violin

BACH FESTIVAL ORCHESTRA

(Allegro non molto): Men and cattle languish and pine trees wither in this season of burning sun. The cuckoo loses its voice and soon the turtledove and goldfinch join him in song. Soft breezes blow, but suddenly the north wind seeks a quarrel, and the shepherd stricken by fear of the gale, weeps.

(Adagio): The thunder and lightning allow the shepherd no rest. (Presto): Justifying the shepherd's fear, the lightning flashes and the thunder rolls, and the intemperate summer weather brings down fruit and grain.

Concerto, "Winter," from "The Seasons"

Antonio Vivaldi

Allegro non molto — Largo — Allegro — Lento

EUDICE SHAPIRO, Violin

BACH FESTIVAL ORCHESTRA

(Allegro non molto): To tremble in the icy snow; to be buffeted by the wind; to stamp one's frozen feet; to have one's teeth set chattering by excessive cold.

(Largo): To enjoy a quiet fireside while the rain pours down outside.

(Allegro—Lento): To walk cautiously on the ice, moving slowly for fear of falling; to fall to the ground, start again on the ice, and run until the ice breaks apart; to hear the winds joined in battle; this is winter, and these are its joys.

For further notes on "The Seasons" see program for Saturday evening, July 18.

Concerto for piano, K. 466, in D Minor

W. A. Mozart (1756-1791)

Allegro — Romanze — Rondo: Allegro Assai

ROY BOGAS, Piano

BACH FESTIVAL ORCHESTRA

"Mozart's Choice of Keys" is a subject treated by Alfred Einstein in his biography of the Viennese master. C. M. Girdlestone, in Mozart's Piano Concertos (1948) picks up the thread of this idea: "D minor is associated in Mozart with a dusky, foreboding, inward, unlyrical emotion, a passion of struggle rather than of laments and cries, expressive of threatening fate." From the first measure of the first movement of the present concerto, this mood is evident: the agitated syncopation, the flourishes which in the "Jupiter" symphony are all confidence, here appear ominous. The second subject, though in a major key, is somewhat timorous, and for the most part the piano maintains the darker mood.

The Romanze opens in sharply contrasting style, exuding the sweetness of the galant aspect of Mozart's nature. But the calm of this movement is rudely broken by prolonged tempestuous passages which storm until the longed-for peace of the opening is restored. Possessing formal and emotional characteristics of sonata form, the Rondo intensifies the mood of the first movement, although it closes in D major.

INTERMISSION

Cantata No. 21, "Ich hatte viel Bekuemmernis"

J. S. Bach (1685-1750)

PART ONE

Sinfonia: Adagio assai

Chorus: "Ich hatte viel Bekuemmernis" (I had great affliction)

Aria (Soprano): Seufzer, Traenen, Kummer, Noth (Sighing, weeping, sorrow, need)

Recitative (Tenor): Wie, hast du dich, mein Gott (How hast thou, God)

Aria (Tenor): Baeche von gesalznen Zaehren (Streams of salt-filled tears)

Chorus: Was betruerst du dich, meine Seele (Why art thou cast down, my soul)

PART TWO

Recitative (Soprano, Bass): Ach Jesu, meine Ruh', mein Licht (Ah, Jesus, my repose and light)

Duet (Soprano, Bass): Komm mein Jesu, und erquickte (Come, my Jesus, and revive me)

Aria (Tenor): Erfreue dich Seele, erfreue dich Herze (Be joyful, O soul, be joyful, O heart)

Chorus: Das Lamm, das erwuerget is—Alleluia (The Lamb who was slain)

CAROLE BOGARD, Soprano

PAULINE LAW, Alto

PATRICK DAUGHERTY, Tenor

NORMAN FARROW, Bass

RAYMOND DUSTE, Oboe

BACH FESTIVAL CHORUS, FESTIVAL CHORALE, BACH FESTIVAL ORCHESTRA

This early cantata (1714) is designated by Bach as suitable for every occasion (per ogni tempo). Its theme is heaviness of soul, lightened by the redeeming power of Christ. The Sinfonia displays Bach's own highly ornamented dialogue between oboe and first violins, over the steady tread of the basses, leading into the first fugal chorus. The fugue is prefaced by the word "Ich" ("I") sounded in three sharp chords, a reiteration which called forth the wrath of Johann Mattheson. Especially striking is the melismatic web which occurs twice on the word "Seele" ("soul"). In the aria "Seufzer, Traenen," the words "sighs, tears, grief and distress" are musically rendered by diatonic and chromatic appoggiature which Bach employs to express both the physical and emotional aspects of intense sorrow. The tenor aria, though more florid, is in the same vein. W. G. Whitaker aptly calls the closing chorus of this first part a prelude and fugue. The accompanied recitative and duet which open Part II recall the intimate nature of the pietistic relationship of the soul to Jesus. The chorus—omitted in this performance—and the tenor aria set the stage for the affirmation of the massive fugal choral movement which concludes the cantata.

TOWER MUSIC

will be played at Sunset School one half hour before each concert. Brass Choir: CHARLES BUBB, JR., RALPH LA CANNA, Trumpet; JEROME JANSEN, STUART DEMPSTER, Trombone.

TUESDAY, JULY 21 11:00 A.M.

**PIANO RECITAL PARISH HALL ALL SAINTS
ROY BOGAS EPISCOPAL CHURCH**

Partita in D major J. S. Bach (1685-1750)
Overture — Allemande — Courante — Aria — Sarabande
— Minuet — Gigue

Partita in B flat major J. S. Bach
Prelude — Allemande — Courante — Sarabande —
Minuet I — Minuet II — Gigue

Sonata in C major (in two movements) F. J. Haydn (1732-1809)
Andante con espressione — Rondo: Presto

TUESDAY, JULY 21 3:00 P.M.

ORGAN RECITAL CHURCH OF THE WAYFARER

**LUDWIG ALTMAN, Organist
JAMES SCHWABACHER, Tenor**

**Chorale Prelude: "O Man, bemoan thy grievous sin"
Phantasy and Double Fugue in C minor**

JOHANN SEBASTIAN BACH (1685-1750)

Partita on the Chorale "Sei gegruesset, Jesu guetig"
(Hail to Thee, Kind Jesus)
Chorale in simple four-part harmony
Variation 1: Bicinium, florid melody in discant
Variation 2: Three-part setting
Variation 3: Two-part counterpoint
Variation 4: Unadorned chorale in discant, in three parts
Variation 5: Four-part setting, with new motive in lowest
voice
Variation 6: Organ Trio, melody in pedal
Variation 7: Simple three-voice setting
Variation 8: In four parts, melody in top voice
Variation 9: In trio form, chorale in pedal
Variation 10: Chorale Phantasy, melody in treble
Variation 11: In Organo Pleno, in five parts

Prelude and Fugue in C major

Songs from the "Little Notebook for Anna Magdalena"

Aria: "Gedenke doch"
Warum betruebst du dich
Recitative and Aria: "Schlummert ein"
Aria di Giovannini: "Willst du dein Herz mir schenken"
Bist du bei mir

JAMES SCHWABACHER, Tenor

The partita as a set of variations was one of the most popular forms employed in the treatment of chorale melodies among composers of organ music in the Baroque era. It is therefore not surprising to find Bach using this form in his youth. His variations on "Sei gegruesset" may be said to mark the climax of the development of the chorale partita for organ. That Bach was deeply involved in and concerned with this composition is evidenced by the fact that he worked it over and revised it repeatedly. In its final form the work excels through the qualities of youthful imagination, conciseness and variety of ever new counter melodies.

Anna Magdalena was Bach's second wife—his first wife, Barbara, died at an early age—and the "Notenbuechlein" was intended as a tribute to her. After Bach had started the "Notenbuechlein," he let it lie about his home in Leipzig as a sort of musical repository to which family members and friends could add from time to time. This informal and haphazard procedure has made it impossible to identify the composers of some of the compositions, such as the "Aria di Giovannini." The other four selections from the "Notenbuechlein" on this afternoon's program were written by Bach. In its final form the "Notenbuechlein," contains forty numbers, some for a keyboard instrument and others for solo voice or for a choir.

Program Notes by LUDWIG ALTMAN



CONCERT SUNSET SCHOOL AUDITORIUM

Sonata for Trumpet and Strings Henry Purcell (1659-1695)
(Allegro) — Adagio — (Allegro)
EDWARD HAUG, Baroque Trumpet
BACH FESTIVAL ORCHESTRA

The following note is provided by Alan Lumsden in the Musica Rara edition of the score:

"Purcell's extensive use of the trumpet during the 1690's was inspired largely by the brilliant playing of the King's Sergeant Trumpeter Mathias Shore (d. 1700), but represents also a new consciousness of the potentialities of the trumpet as a solo instrument common to his contemporaries throughout Europe. The present work follows the Italian pattern of a quick first movement followed by an expressive adagio for strings alone and a fugal finale, but whereas in the Italian works the role of the trumpet is confined largely to stereotyped figurations of reiterated notes and fanfare motives, in Purcell's work the trumpet participates fully in the thematic material even of the last fugal movement."

Partita for Solo Violin No. 1, in B minor J. S. Bach
Allemande — Double
Courante — Double: Presto
Sarabande — Double
Tempo di Bourree — Double
EUDICE SHAPIRO, Violin

Bach wrote three sonatas and three partitas for solo violin. The partitas, unlike the chorale partitas for organ, are dance suites utilizing stylized dance rhythms. In the Partita in B minor each dance is followed by a Double, in which, retaining the same melodic and harmonic outlines, the composer has written a "variation" of the preceding dance, usually in shorter note values. In both sonatas and partitas, the capabilities of the virtuoso violinist are exploited: double, triple and quadruple stops, rapid passages, and counterpoint, actual and implied.

Cantata No. 82, "Ich habe genug" J. S. Bach (1685-1750)
Aria: Ich habe genug (I ask for no more)
Recitative: Ich habe genug
Aria: Schlummert ein, ihr matten Augen
(Close ye now, ye weary eyelids)

Recitative: Mein Gott! wann kommt das schoene Nun!
(O Lord, when may my troubles cease?)
Aria: Ich freue mich auf meinen Tod
(All joyous I, this day to die)

NORMAN FARROW, Bass
BACH FESTIVAL ORCHESTRA

The point of departure for the text of this cantata is the "Nunc dimittis" of Simeon: "Lord, now lettest thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation." The two basic concepts are resignation to death and joy at the anticipation of heavenly rest. Resignation is expressed by the falling motive in the first and second arias, whereas the third aria induces a mood of joyous abandon through its rolling melismas. In the first recitative the word "Freuden" ("joys") is set to a sweeping melisma, and in the final aria a related word ("rejoice") is given five measures of running notes.

INTERMISSION

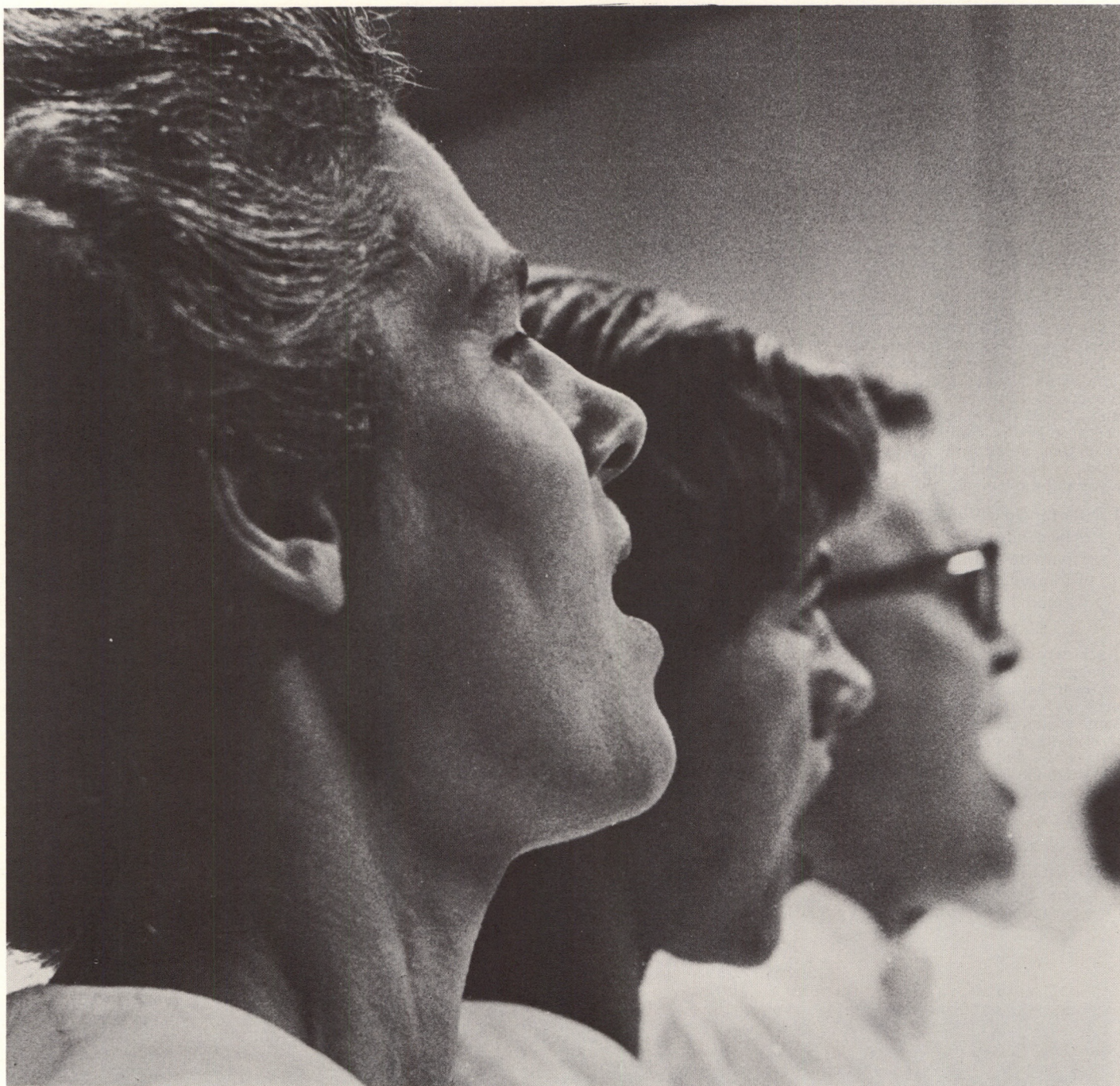
Symphony No. 97, in C major F. J. Haydn (1732-1809)
Adagio — Vivace
Adagio ma non troppo
Menuetto: Allegretto
Finale: Presto assai

BACH FESTIVAL ORCHESTRA

Following in the footsteps of Handel, J. C. Bach and other musical compatriots, Johann Peter Salomon, German-born violin virtuoso, settled in London in 1781 as concert performer and leader of various orchestras. In 1790 while on the continent to engage singers for the Italian opera, he invited Haydn to visit the English capital. It was for this impresario that Haydn wrote his twelve "Salomon" symphonies, of which No. 97 is the fifth; it was written in 1791-92 and performed in London during that season.

Karl Geiringer points out the special features of this Haydn symphony: the intimate relation of the introduction to the material of the Vivace in the first movement, the "Austrian" character of the Trio following the Minuet, and the dramatic tragic thrust in the midst of an otherwise mirthful finale.





WEDNESDAY, JULY 22 11:00 A.M.

**CELLO RECITAL PARISH HALL ALL SAINTS'
EPISCOPAL CHURCH**

**JOSEPH SCHUSTER, Cello
RALPH LINSLEY, Piano**

I
Adagio, from Concerto in C minor
Johann Christian Bach (1735-1782)
Suite in C major, for cello solo J. S. Bach (1685-1750)
Prelude — Allemande — Courante — Sarabande — Bourree I
Bourree II — Gigue

II
Sonata in A major Luigi Boccherini (1743-1805)
Adagio — Menuet — Allegro
III
Divertimento in D major F. J. Haydn (1732-1809)
Adagio — Menuet — Allegro molto

CONCERT CARMEL MISSION BASILICA

The Great Service

William Byrd (1542/3-1623)

Morning Prayer { Venite
Te Deum
Benedictus

Communion { Kyrie
Credo

Evening Prayer { Magnificat
Nunc Dimittis

Dettingen Te Deum

G. F. Handel (1685-1759)

We praise Thee, O God (Chorus)

Fanfare
We therefore pray Thee (Chorus)
Make them to be numbered (Chorus)

Vouchsafe, O Lord (Baritone solo)
O Lord, in Thee (Alto solo, Chorus)

FESTIVAL CHORALE BACH FESTIVAL ORCHESTRA
LUDWIG ALTMAN, ORGAN

SOLOISTS FOR THE GREAT SERVICE

Decani soloists: KATHARINE SCHLINGER, Soprano I; LAVONNE SMART, Soprano II; JENNIFER CHASE, Alto I; CAROLE BURCH, Alto II; WILLIAM LEE, Tenor I; ROBERT OLSON, Tenor II; RICHARD GOLDEN, Bass I; HERBERT CABRAL, Bass II.

Cantoris soloists: LOIS UTTERBACH, Soprano I; SUE HINSHAW, Soprano II; LOIS VARGA, Alto I; INGA TARSHIS, Alto II; TOMMY GOLEEKE, Tenor I; ARTHUR HOLCOMB, Tenor II; MILTON WILLIAMS, Bass I; WILLIAM FEUERSTEIN, Bass II.

SOLOISTS FOR THE DETTINGEN TE DEUM

PAULINE LAW, LOIS VARGA, Alto; MILTON WILLIAMS, Bass.

Concertino: NORMA JEAN HODGES, Soprano I; SUE HINSHAW, Soprano II; LOIS VARGA, Alto; TOMMY GOLEEKE, Tenor; MILTON WILLIAMS, Bass.

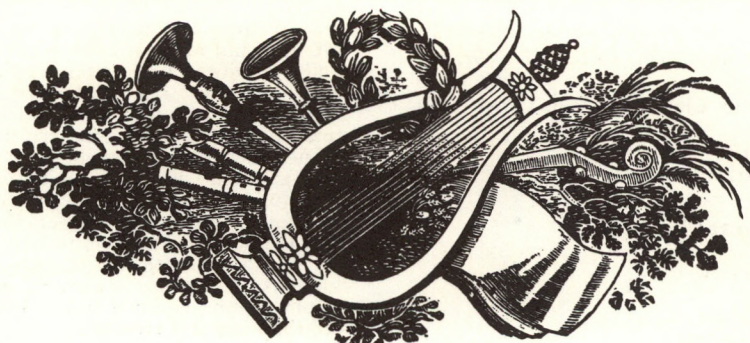
William Byrd's *The Great Service*, "the greatest piece of music of the 16th century" (the words are those of William Gillies Whittaker) was discovered in 1919 by Canon Edmund Fellowes in the library of Durham Cathedral. Less than five years later, and over 300 years after its composition, missing parts having been located and a lost part reconstructed, the work had its first complete modern performance.

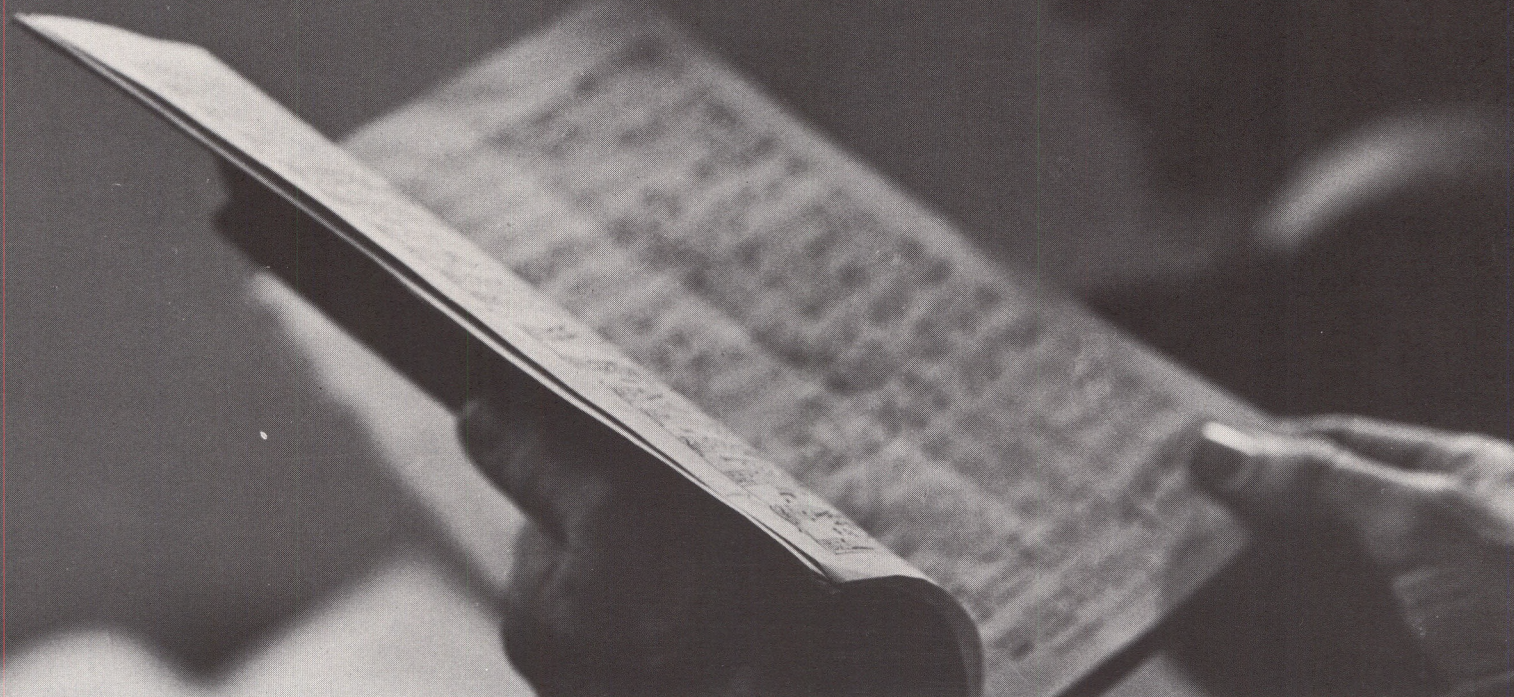
William Byrd's greatness in composing music for both the Anglican and Roman rites and in the field of secular music carried him through the civil disturbances of early 17-century England. The term "great" in the title of the present work is in part a quantitative one: Archbishop Cranmer had given instructions that one note be written per syllable; this led to the Short Service. But both Byrd and Tallis wrote large-scale great services in which freer and more expansive treatment was given to the text.

"The Great Service" draws upon three services of the Anglican church: the Morning Prayer, Holy Communion and the Evening Prayer. Although the music is basically in five parts, these parts at times proliferate, and there is an uncanny wealth in the exploitation of these seemingly limited forces. The traditional antiphonal singing in Anglican cathedrals of the Decani (on the Dean's side) and the Cantoris (on the cantor's side) is treated in a manner similar to the Venetian polychoral style, and the solo voices provide a further resource. Among the many facets of this remarkable work, Whittaker lists the following: Freedom of rhythm in the individual vocal lines, skill in obtaining color contrasts and in choosing tonal combinations suitable to the texts, "intimate understanding of the character of the various vocal registers" and the use of "preludes" to the various movements which delay the effect of the full choir. The alternation of a cappella singing and organ accompaniment in this performance rests on historical and textural grounds.

Because "The Great Service" consists of music from three separate services, it is doubtful that it was intended to be performed in toto except on special festival occasions. In the opinion of Whittaker, interpolations are advisable, particularly to set off such extended numbers as the Magnificat. The interpolations introduced into the present performance are movements from the *Dettingen Te Deum*, by Handel, which, although like the Byrd a sacred work with English text, offers striking contrasts in style and color. Apart from the special treatment of the Magnificat, the *Dettingen Te Deum* movements are so arranged that the representative selections of the three constituent services are appropriately set off.

The *Dettingen Te Deum* was written in 1743 to celebrate an English victory at the Battle of Dettingen on the River Main, on which occasion George II led his troops into the fray. In keeping with the martial spirit of the event thus solemnized. Handel makes conspicuous use of trumpets and drums.





THURSDAY, JULY 23 11:00 A.M.

**SYMPOSIUM PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH**

HANDEL'S "L'ALLEGRO ED IL PENSEROSO"

MODERATOR: ALEXANDER FRIED, Music and Art Editor, San Francisco Examiner

PANEL: RAYMOND KENDALL, Dean, School of Music, University of Southern California
VIRGIL WHITAKER, Dean of Graduate Studies, Stanford University

THURSDAY, JULY 23 3:00 P.M.

ORGAN RECITAL CHURCH OF THE WAYFARER

LUDWIG ALTMAN, Organist
OLD FRENCH ORGAN MUSIC

Annue Christe	Jean Titelouze (1563-1633)
Chaconne in G minor	Louis Couperin (1626-1661)
Trumpet Dialogue	Louis Marchand (1669-1732)
Elevation	Francois Couperin, called "Le Grand" (1668-1733)
Noel Etranger	Louis Claude d'Aquin (1694-1772)

JOHANN SEBASTIAN BACH
(1685-1750)

Prelude and Fugue in C minor
Selections from the "Eighteen Great Chorales"

Adorn thyself with gladness
Lord Jesus Christ, turn to us now
Now thank we all our God
From God shall naught divide me
Come now, Saviour of the Heathen
Come, God, Creator, Holy Ghost

Thy Throne I now approach (Bach's last composition dictated from his deathbed to his pupil Altnikol)

One of the most characteristic traits of the Renaissance and Baroque periods was the desire among leading nations to prove superiority by virtue of the excellence of their eminent musicians. France and Italy in particular were joined in a continuous and amusing musical bout. Bach was aware of this since he was well acquainted with the novelties and achievements of continental musicians. He had sincere admiration for the elegance and refinement of French and Italian music, as is attested by the numerous copies and transcriptions made by him and for him. French-German rivalry became personalized and was crystallized in Bach's life through his well-documented encounter with Louis Marchand in 1717 in Dresden. Bach challenged Marchand to a duel of performance, including improvisation, on the harpsichord. Bach won by default because Marchand left the scene of the proposed battle on the day of the contest. That this was taken as proof that German culture had finally overtaken French culture seems childish today, but was entirely within the logic and thinking of Bach's time.

Program notes by LUDWIG ALTMAN

CONCERT SUNSET SCHOOL AUDITORIUM

Oratorio, "L'Allegro ed il Penseroso"

G. F. Handel (1685-1759)

"L'ALLEGRO"

CAROLE BOGARD, Soprano
RICHARD KRAMER, Tenor
ARCHIE DRAKE, Bass

"IL PENSEROSO"

KAY SHIPLEY, Soprano
CAROLYN STANFORD, Mezzo-Soprano
EVELYN SACHS, Alto

PART I

L'ALLEGRO—Recitative (Tenor): Hence! loathed Melancholy
IL PENSEROSO—Recitative (Mezzo-Soprano): Hence! vain deluding joys
L'ALLEGRO—Air (Soprano): Come, thou goddess fair and free
IL PENSEROSO—Air (Mezzo-Soprano): Come rather, good-ess, sage and holy
L'ALLEGRO—Air (Tenor, Chorus): Haste thee, nymph
L'ALLEGRO—Air (Tenor, Chorus): Come and trip it as you go
IL PENSEROSO—Recitative and Air (Soprano): Come pensive nun
IL PENSEROSO—Aria (Soprano): Come but keep thy wonted state
IL PENSEROSO—Recitative and Air (Soprano, Chorus): There held in holy passion still
L'ALLEGRO—Recitative (Tenor, Soprano): Hence! loathed Melancholy
L'ALLEGRO—Air (Soprano): Mirth, admit me of thy crew
IL PENSEROSO—Recitative (Soprano): First, and chief, on golden wing
IL PENSEROSO—Air (Soprano): Sweet bird, that shun'st the noise of folly
L'ALLEGRO—Recitative (Bass): If I give thee honour due
L'ALLEGRO—Air (Bass): Mirth, admit me of thy crew
IL PENSEROSO—Air (Mezzo-Soprano): Oft on a plat of rising ground
IL PENSEROSO—Air (Mezzo-Soprano): Far from all resort of Mirth
L'ALLEGRO—Recitative (Tenor): If I give thee honour due
L'ALLEGRO—Air (Tenor): Let me wander not unseen
L'ALLEGRO—Air (Soprano, Chorus): Or let the merry bells ring round

INTERMISSION

PART II

IL PENSEROSO—Recitative (Alto): Hence! vain deluding joys
IL PENSEROSO—Air (Alto): Sometimes let gorgeous Tragedy
IL PENSEROSO—Air (Mezzo-Soprano): But, oh! sad virgin
IL PENSEROSO—Recitative (Soprano): Thus, night, oft see me
L'ALLEGRO—Chorus, with bass solo: Populous cities please me then
L'ALLEGRO—Air (Tenor): There let Hymen oft appear
IL PENSEROSO—Recitative (Soprano): Me, when the sun begins to fling
IL PENSEROSO—Air (Soprano): Hide me from day's garish eye
L'ALLEGRO—Air (Tenor): I'll to the well-trod stage anon
IL PENSEROSO—Recitative (Mezzo-Soprano): But let my due feet never fail
IL PENSEROSO—Chorus, with Mezzo-Soprano solo: There let the pealing organ blow
L'ALLEGRO—Air (Soprano): Straight mine eye hath caught new pleasures
L'ALLEGRO—Recitative (Soprano): Mountains, on whose barren breast

L'ALLEGRO—Air (Soprano): Orpheus self may heave his head

IL PENSEROSO—Air (Mezzo-Soprano): May at last my weary age

L'ALLEGRO—Air (Soprano): And ever against eating cares

L'ALLEGRO—Air (Tenor, Chorus): These delights if thou canst give

Handel's oratorio subjects are generally persons, mythological, Biblical or historical; Hercules, Saul, Samson, Jephtha, to name those represented by previous performances in the Carmel Bach Festival Handel oratorio cycle. The present work, however, develops two allegorical characters, L'Allegro, symbolizing the cheerful view of life, and Il Penseroso, symbolizing the pensive. The title and text are drawn from a youthful work of John Milton, poet, Puritan, polemicist, public figure, and champion of religious, domestic and political liberty. "Prepared" by Charles Jennens for use as an oratorio text, a third allegorical character, Il Moderato, was added. Later Il Moderato was removed and the work was returned to the original scope of Milton.

The two Milton-Jennens sections are in the forms of dialogues between L'Allegro and Il Penseroso, with L'Allegro having the first and last words in Part I and Il Penseroso in Part II. In a few instances the alternation occurs between individual numbers but more often between groups of numbers. A letter received by the Conductor and Music Director of the Carmel Bach Festival from Winton Dean, author of the authoritative Handel's "Dramatic Oratorios and Masques," gives the order of the numbers used by Handel in 1754, and it is this order which is followed in this evening's performance. The recitative which introduces the two characters or "humors," as Dean points out, may express "the mood not of the speaker but of the opposite humor he is denouncing." Three soloists, with appropriate choral groups, are employed to express each of the humors.

Milton's poetic exploration of his own bipartite nature found a responsive chord in Handel, and Handel's imagination was stirred by the "sensuous, concrete imagery of the verse," and by "Milton's evocation of the English landscape in all its variety, rural and urban, enclosed and expansive, stormy and serene." Emphasizing the nature-related qualities of the text and music, Winton Dean is full of praise for "L'Allegro ed Il Penseroso": "There is sufficient evidence of his (Handel's) subtle and well-nigh universal response to the moods of nature . . . to proclaim him the supreme nature-poet in music and no work of his is so richly impregnated with this spirit as 'L'Allegro'."



FRIDAY, JULY 24 11:00 A.M.

CONCERT OF CHAMBER MUSIC PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH

I
Songs of Thomas Morley (1557-1603)

A Painted Tale
I saw my lady weeping
Thyrsis and Milla (Part I)
She straight her light green silken coat (Part II)
Come, sorrow, come
It was a lover and his lass

JAMES SCHWABACHER, Tenor
COLIN STERNE, Lute

II
Quintet in D major Johann Christian Bach (1735-1782)
Allegro — Andantino — Allegro assai

*LOUISE DI TULLIO, Flute
RAYMOND DUSTE, Oboe
CHARLES MEACHAM, Violin
ELLEN DESSLER, Cello
RALPH LINSLEY, Harpsichord

III
French Songs of the 17th and 18th Centuries
Ruisseau, qui nourris dans ce bois Marc-Antoine Charpentier
(1634-1704)

Illustre et cher epoux Jean-Joseph Mouret
(1682-1738)

Ne cedons point a l'inconstance Michel Pignolet de Montclair
(1666-1737)

La mer etait tranquille Andre-Cardinal Destouches
(1672-1749)

Ce n'est point pour servir Louis Nicolas de Clerambault
(1676-1749)

JAMES SCHWABACHER, Tenor

Duets for two equal voices Claudio Monteverdi (1567-1643)

Ardo
Chiome d'oro
Zeffiro torna
O viva fiamma

JAMES SCHWABACHER, Tenor
TOMMY GOLEEKE, Tenor
CHARLES MEACHAM, Violin
JOHN LOBAN, Violin
CAROLYN JO FUNK, Cello
RALPH LINSLEY, Harpsichord

* Miss Di Tullio is appearing through the courtesy of the Los Angeles Philharmonic Orchestra.

The Steinway Piano is loaned through the courtesy of Mrs. Milton H. Shutes.

FRIDAY, JULY 24

8:30 P.M.

BACH AND "BAROQUE" MOZART

(Repeat of Friday, July 17 Program)

SATURDAY, JULY 25

11:00 A.M.

RECITAL — PARISH HALL
ALL SAINTS' EPISCOPAL
CHURCH

(Repeat of Saturday, July 18 Program)

8:30 P.M.

A LEIPZIG FAIR IN THE 19th
CENTURY

(Repeat of Saturday, July 18 Program)

SUNDAY, JULY 26

2:30 P.M.

THE MASS IN B MINOR

(Repeat of Sunday, July 19 Program)

CAROLE BOGARD, Soprano;
CAROLYN STANFORD, Mezzo-Soprano;
PAULINE LAW, Alto;
JAMES SCHWABACHER, Tenor;
ARCHIE DRAKE, ORVILLE WHITE, Bass





EVELYN SACHS
Mezzo-Soprano

Singing for the first time in the Carmel Festival this young artist has won wide acclaim in opera, concert and oratorio. Featured soloist in New York City Center, Philharmonic Hall and with the Boston Symphony at Tanglewood.



ARCHIE DRAKE
Bass-Baritone

Born in England, Mr. Drake has been a student of Lotte Lehmann for three years. Widely known on the West Coast as a versatile opera and oratorio artist, he is making his first appearance in the Carmel Festival.

CAROLYN STANFORD
Mezzo-Soprano

Besides being a Curtis Institute graduate, Miss Stanford also studied in Vienna. With three successful European tours to her credit, Miss Stanford has recently sung with the Philadelphia, Cleveland and San Francisco Symphonies in addition to fulfilling a demanding recital schedule.



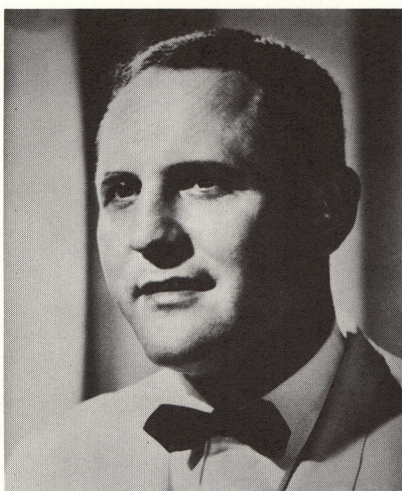
PATRICK DAUGHERTY
Lyric Tenor

After an absence of three years, Mr. Daugherty returns to the Festival as tenor soloist, having appeared in notable opera productions. He has participated in world tours with both the Robert Shaw Chorale and the Roger Wagner Chorale.



ORVILLE WHITE
Bass

Since his performances in the Bach Festival last year, Mr. White has added to his musical laurels with appearances as guest soloist with the Sacramento Symphony, the Pasadena Symphony and Director of three operas at the University of Texas where he is Assistant Professor of Music.



RICHARD GOLDEN
Baritone

This talented young artist is making his debut with the Bach Festival this summer. He has shared recitals with Roberta and Colin Sterne, both in this country and abroad and has performed with the Tanglewood Opera Theater.



STANLEY PLUMMER
Violin

Since he last appeared before Carmel Bach Festival audiences in 1950, Mr. Plummer has received awards and honors both in this country and in Europe. Recent appearance at the Festival of Two Worlds, Spoleto, Italy.



JOSEPH SCHUSTER
'Cello

Welcomed back after an absence of eight years, this internationally acclaimed artist has made tours in Japan, Indonesia, the Philippines and Europe during the past year.





CARMEL IS FUN!

Part of the enjoyment of the Carmel Bach Festival, of course, is Carmel itself.

For years many of the musicians have come back again and again, sometimes at considerable personal expense, just for the fun of playing in the festival. Some of this is the joy of playing baroque music, which musicians sometimes do not get a chance to become acquainted with. As Ralph Linsley once said, and goodness knows he gets plenty of playing in during the year, the Bach Festival is like a "spiritual bath."

But in addition to the festival itself there is Carmel. There is the quaint village, the beach, and all of the things that have made Carmel a Mecca for visitors

from its very earliest days. Art, good food, and history.

These same qualities, the music and the village, also appeal to many of the members of the audience who buy out the house for ten days each year, and come from all 50 states and many foreign countries.

There have been suggestions over the years that the festival be moved to some other location so that more people could hear the music. The suggestion has never really been taken seriously. There is only one Carmel. And too large an audience might break the spell, the magic something, that special ingredient that has set the Carmel Bach Festival in a category all its own.

DONORS

Mr. Henry H. Adams	Mr. D. W. Robinson
Mrs. Marjorie M. Albee	Dr. and Mrs. Allan Roos
Mrs. Alexander Albert	Mrs. Marcel F. Rotchy
Dr. George Albin	Mrs. Robert Russell
Miss Helen Belford	Mrs. James Schwabacher
Mr. Frederick A. F. Berry	Dr. and Mrs. Saul Steinbergh
Miss Grace Beukers	Miss Ruth Sweeney
Dr. and Mrs. Henrik Blum	Mr. J. F. van Loben Sels
Mr. George Breakwell	Mr. and Mrs. George Vurek
Mr. and Mrs. William F. Brown	Mrs. Matt Wahrhaftig
Mr. and Mrs. W. B. Buckminster	Mr. Frank Walker
Mrs. Rumsey Campbell	Mr. and Mrs. Harwood Warriner
Mr. and Mrs. A. E. Castello	Dr. Edward H. Wilson
Mr. John W. Castello	Miss Theodosia Winfree
Mrs. Celia Tobin Clark	Mrs. Storey Wright
Mrs. Olive G. Condliffe	Mr. Kenneth Yonemura
Mrs. Pierre Delfausse	Mrs. Edgar T. Zook
Mrs. Charles A. Dowdell	Contributors in memory of:
Mrs. Brown Dunaway	The Rev. Charles A. Dowdell
Mr. and Mrs. Robert Easton	Mrs. Joseph Geary
Mrs. Gordon Fairburn	Mr. Fred Kattenburg
Mr. and Mrs. Reginald Faletti	Mrs. Barbara O'Neill
Miss Marjorie Fontana	☆ ☆ ☆
Miss Eleanor Gettman	Mrs. J. Chappell
Mr. and Mrs. John P. Gilbert	Mr. and Mrs. Arthur L. Dahl
Dr. Philip Haims	Mrs. Walter Alfred de Martini
Mrs. John R. Hanford	Dr. and Mrs. Norman L. Elwood
Mr. and Mrs. Charles Holmes	Mrs. Marcia Hart
Mrs. Fred Johnson	Mr. Charles Haubiel
Colonel Miles W. Kresge	Mrs. Fred Kattenburg
Mr. and Mrs. J. G. Landon	Arthur Lehmann
Mrs. Herbert Lewis	Helen Lehmann
Mr. and Mrs. Norman A. Merritt	Mrs. Walter Lehmann
Lucille G. Mitchell	Mr. Ralph Linsley
Mr. Anthony B. Moss	Mr. and Mrs. Alastair MacKay
Mrs. H. M. M. Nicholas	The Rev. and Mrs.
Faith PETERMAN	H. M. M. Nicholas
Mr. J. Lemoyne Porter	Ruth G. Rosing
Mr. Roy J. Pryor	Mr. and Mrs. Sandor Salgo
Mrs. R. Ellis Roberts	Mr. and Mrs. Eugene O.
Mr. Philip H. Robertson	Thompson

ACKNOWLEDGEMENTS

The Carmel Bach Festival, Inc., would express its deepest appreciation and thanks to All Saints' Church, Carmel Mission Basilica, Church of the Wayfarer, Immanuel Presbyterian Church of Los Angeles, Oneonta Congregational Church of South Pasadena; to David Campbell, Harold Eisberg, G. Malcolm Groher; to Berkeley Daily Gazette, Carmel Pine Cone-Cymbal, Los Angeles Times, Monterey Peninsula Herald, Palo Alto Times, Sacramento Bee, San Francisco Chronicle, San Francisco Examiner, San Francisco News Call Bulletin, San Jose Mercury; to Musicians' Union of Monterey County, to Carmel Business Association, Carmel Fire Department, Carmel Music Society, Carmel Police Department, Carmel School Board and School of Adult Education, Monterey County Symphony; to the hotels, motels and merchants; to the soloists and to the members of the Bach Festival Chorus, Festival Chorale and Bach Festival Orchestra; to the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

The Festival would also express its thanks to the following libraries and individuals who have generously provided materials, information and services relative to the programs of the Festival: Drinker Library of Choral Music, Free Library of Philadelphia; Music Department, San Francisco Public Library; Music Library, Stanford University; Music Library, University of California, Berkeley; to Winton Dean and James Hall of England; to Joan Colleen Bicknell, Vincent Duckles, Kathleen Duffy, John Emerson, Theodore Front, Joseph Kerman, Dr. Richard Lert, Harriet Nicewonger, John Planting, Anne Sly, Leland Smith, Audrey Thagard.



SUBSCRIPTION TICKET HOLDERS

Mr. Andrew Abbott	Carmel	Mr. and Mrs. Arthur L. Dahl	Pebble Beach	Mrs. E. M. Hibbing	Monterey
Mr. and Mrs. Ansel Adams	Carmel Highlands	Dr. and Mrs. Edward Dawson	Bakersfield	Mr. George R. Hill	Stanford
Miss Lila Adams	Carmel	Mr. Verne D. Delaney	Fresno	Mrs. L. H. Hill	Santa Clara
Miss Marian Adams	Carmel	Mrs. Walter Alfred De Martini	San Francisco	Mrs. P. E. Holt	Carmel Valley
Mrs. Alexander Albert	San Francisco	Elizabeth Barton de Trevino	Mexico	Mrs. Peter Hopkins	Carmel Valley
Mrs. Margaret Argo	San Marino	Mrs. A. deVries	Carmel	Mrs. C. T. Hosley	Paso Robles
Miss Mildred Armstrong	Carmel	Mrs. Edmund Dexter	Carmel	Eda L. Hoult	Carmel
Mrs. Laurence Arnstein	San Francisco	Mrs. Frank B. Dickson	Carmel	Mr. Robert B. Howard	San Francisco
Mr. Thomas R. Arp	Berkeley	Mrs. Charles A. Dowdell	Carmel	Miss Gladys Howson	South Pasadena
Mrs. Harry Ashcraft	Watsonville	Dr. and Mrs. James O. Dowrie	Sacramento	Dr. and Mrs. Spencer Hoyt	Monterey
Mr. Ralph B. Atkinson	Carmel	Miss Anastasia Doyle	Stanford	Dr. Helen F. Hull	Carmel
Miss Marion Avery	Berkeley	Mrs. Brown Dunaway	Pebble Beach	Mr. Hans Huth	Carmel
Mrs. A. J. Avis	Los Altos	Mr. and Mrs. Ted Durein	Carmel	Dr. and Mrs. Mortimer Iger	Bakersfield
Mrs. Harry Bacher	Saratoga	Mrs. Charles Dyer	Carmel	Miss Ethelinda James	Carmel
Mr. Sherwood W. Bader	San Francisco	Mr. and Mrs. Harwell Dyer	Carmel Valley	Miss Edith Jamieson	Carmel
Martha E. Baker	Palo Alto	Mrs. Paul T. Edwards	Berkeley	Mrs. Leslie M. Johnson	Hillsborough
Mrs. Ruth K. Baker	Hollywood	Prof. and Mrs. H. S. Ellis	Carmel	Mr. Paul A. Johnson	Tracy
Mr. and Mrs. Fritz Barkan	Palo Alto	Mr. and Mrs. Keith Evans	Bakersfield	Miss Lucille Johnston	Monterey
Miss Joy E. Belden	Pasadena	Dr. David Falk	Pebble Beach	Rabbi and Mrs. Walli Kaelter	Long Beach
Miss Helen Belford	Pasadena	The Rev. and Mrs. Peter Farmer	Carmel	Mrs. Harold Kellogg	St. Helena
Mrs. L. J. Bennett	Acampo	Mr. and Mrs. John Farr	New York	Miss Claire M. Kennedy	Carmel
Mr. Frederick A. F. Berry	Berkeley	Dr. Eleanor Faye	San Francisco	Mrs. Lewis E. Kimball	Pasadena
Mr. Richard H. Bishop	Albuquerque, New Mexico	Mrs. Lucile Fendel	Carmel	The Rev. and Mrs. G. E. Kirchner	San Francisco
Mr. and Mrs. Edgar Bissantz	Carmel	Mr. and Mrs. Peter Ferrante	Carmel	Mrs. J. J. Kittell	Pebble Beach
Dr. and Mrs. Robert Black	Pebble Beach	Mr. William Field	Sausalito	Mr. and Mrs. Leonard Klene	Carmel Valley
Mrs. Walter P. Blascoe	Carmel	Cordelia French Fields	Pacific Grove	Mrs. Jeanie Morgan Klenke	Carmel
Mrs. G. F. Blumhardt	Carmel	Dr. and Mrs. Joseph Field	Los Gatos	Mr. and Mrs. Samson Knoll	Menlo Park
Mrs. Theodore Bogert	Carmel	Mr. Forrest A. File	San Francisco	Mr. A. G. Koranyi	Berkeley
Mrs. Marshall Bond	Carmel	Mr. and Mrs. Robert O. Folkoff	Los Altos	Mrs. Bernard Kotkin	Pasadena
Mrs. Belle Booth	Chicago, Illinois	Mrs. John D. Forbes	Charlottesville, Va.	Miss Anna Krause	Carmel Valley
Mr. and Mrs. David Bortin	Walnut Creek	Katherine Ford	Berkeley	Mr. Louie Kuplan	San Francisco
Mrs. and Mrs. Paul F. Bovard	Carmel	Mr. and Mrs. Theodore Front	Los Angeles	Mrs. Philip Kustner	Riverside
Mrs. Foster Bradshaw	Carmel Valley	Mattie E. Frost	Carmel	Mrs. Carola Lachmann	Berkeley
Miss Edith Braly	Carmel	Mrs. Faye Gaberman	Los Angeles	Miss Irene Lagorio	Carmel
Miss Katharine F. Branson	Carmel	Mrs. Wm. E. Gagen	Sonora	Miss Jeradine Lamb	Carmel
Dr. Henry Brean	Berkeley	Mrs. Eleanor Gann	Pebble Beach	Mr. and Mrs. J. G. Landon	Modesto
Mrs. Mark Brislawn	Carmel	Mrs. Enid W. Ganster	Pacific Grove	Mr. and Mrs. Carlisle B. Lane	Berkeley
Mr. Russell Brown	Carmel	Mrs. Baldwin Gates	San Marino	Mrs. John Stirling Lane	San Francisco
Mr. and Mrs. Wm. F. Brown	Canoga Park	Mr. and Mrs. John P. Gilbert	Carmel	Patricia Lane	Carmel
Mr. and Mrs. Henry Bruchholz	Carmel	Miss Margaret Girdner	San Francisco	Winifred Lane	San Francisco
Dr. and Mrs. Wm. Brunie	Glendale	Patricia L. Golton	Stockton	Mrs. Gustaf Lannestock	Carmel
Mrs. McCormac Bunting	Carmel	Mrs. Bruce Grimes	Carmel	Mr. K. P. Laughlin	Monterey
Miss Florence Burrell	Carmel	Dr. and Mrs. Morris Gutterman	Menlo Park	Mrs. Richard D. Lee	Sacramento
Miss Jane Burritt	Carmel	Mr. and Mrs. David Hagemeyer	Carmel	Mr. Arthur Lehmann	Carmel
Margaret Bullard	Sacramento	Mr. and Mrs. Howard R. Hagge	Sacramento	Miss Helen Lehmann	Carmel
Mrs. Edward A. Bullis	Berkeley	Dr. Philip Haims	Campbell	Mrs. Walter Lehmann	Carmel
Carolyn Byrne	Mill Valley	Elizabeth Halsey	Carmel Valley	Mrs. Doris Leonhauser	San Francisco
Carvel S. Caine	Berkeley	Mr. and Mrs. Owsley Hammond	Berkeley	Mrs. Nelson Miles Leoni	Carmel Valley
Mrs. Rumsey Campbell	Carmel	Mr. and Mrs. James Harkins	Carmel	Mrs. John A. Lesoine	Ross
Mr. and Mrs. A. E. Castello	Berkeley	Mrs. Marcia Hart	Menlo Park	Mrs. Herbert Lewis	Carmel
Mr. John W. Castello	Hollywood	Mr. Charles Haubiel	Los Angeles	Mrs. Philip N. Lilienthal	Burlingame
Mr. and Mrs. Wm. Chenery	Big Sur	Mrs. L. T. Hayes	Piedmont	Mrs. Maria Lieb	
Miss Gene Chenoweth	San Francisco	Dorothy Heer	Salinas	Mr. and Mrs. Fred M. Loeb	San Francisco
Miss Marian Clark	Carmel	Miss Pearl Heflin	Carmel	Mrs. William Love	
Helen Clauson	Sacramento	Miss Sylvia Hermanson	San Francisco	Mrs. Harry Lusignan	Pebble Beach
Mrs. I. A. Clayton	Carmel	Francis Heisler	Carmel Highlands	Mrs. E. I. McCormac	Carmel
Mr. Brooks Clement	Big Sur	Dr. Friedy Heisler	Carmel Highlands	Mrs. V. J. McGill	San Francisco
Mrs. Olive G. Condliffe	Berkeley	Mr. and Mrs. Albert W. Hellenenthal	Carmichael	Dr. and Mrs. Henry S. Maas	Berkeley
Mr. John L. Conrad	Carmel	Miss Eleanor Henry	Carmel	Dr. and Mrs. Arnold Manor	Monterey
Mrs. Victor E. Cooley	Carmel	Mrs. Harvey Herold	Santa Clara	Mrs. Theodore Marburg	Carmel Valley
Mrs. Maude W. Coons	San Jose	Mr. and Mrs. Herbert Heron	Carmel	Dr. Rudolph J. Marcus	Menlo Park
Miss Mary Elizabeth Corliss	Carmel	Mr. and Mrs. Jack Herron	Carmel	Mrs. Charles Mathews	Carmel Valley
Mr. and Mrs. Rudd Crawford	Pebble Beach	Jessie Herzer	LaFayette	Dr. and Mrs. F. Matychowiak	Bakersfield
Mrs. Elizabeth Crichton	Carmel			Miss Elizabeth May	Carmel
Miss Elizabeth Crofton	Carmel			Mrs. Eliot G. Mears	Stanford
				Mr. Alexander Miloradovitch	Menlo Park

SUBSCRIPTION TICKET HOLDERS

Lucille G. Mitchell	Los Angeles	Mr. and Mrs. Wm. K. Stewart	Carmel	Mrs. W. E. Vincent	Fresno
Mrs. James Moore	Carmel	Mrs. M. Stover	La Jolla	Mrs. Matt Wahrhaftig	Piedmont
Miss Mary DeNeale Morgan	Carmel	Lois O. Stratton	San Francisco	Mr. Morton Wallace	Berkeley
Wilma Morling	Watsonville	Mrs. Bernard Szold	Carmel	Miss Florence Waller	Carmel
Miss Charlotte A. Morton	Carmel	Mr. Lorie Tarshis	Stanford	Mr. and Mrs. Harwood Warriner	Saratoga
Mr. Anthony B. Moss	Sacramento	Mr. and Mrs. Wilson E. Taylor	Menlo Park	Jean Warriner	Carmel
Fanchon B. Mowers	Carmel	Dr. and Mrs. Paul K. Theobald	Oakland	Mr. Bernhardt Weidenbaum	San Jose
Margaret E. Murdock	Berkeley	Dr. Faith Thomas	Carmel	Mrs. Robert G. Weil	Mill Valley
Mr. and Mrs. Herbert L. Myers	Carmel	Mrs. A. R. Thompson	Pebble Beach	Mr. Bayard Weist	Carmel
Mrs. Mabel I. Nelson	Mountain View	Mr. and Mrs. Eugene O. Thompson	Carmel	Miss Celinea Wells	Carmel Valley
Mrs. Paul Nelson	Carmel	Miss Kathryn Thompson	Salinas	Mr. John Welton	Carmel
The Rev. and Mrs. H. M. M. Nicholas	Carmel	Mrs. Lynn Thompson	Carmel Valley	Mrs. Willard Wheeler	Carmel Valley
Emile Norman	Big Sur	Mr. and Mrs. Dwight Thornberg	Fremont	Mr. and Mrs. A. White	Carmel
Mrs. M. Odhner	Walnut Creek	Dr. Paula Tobias	Carmel	Miss Lucile White	San Francisco
Mrs. Robert Olson	San Bruno	Edith P. Truesdell	Carmel	Mr. and Mrs. Laidlaw Williams	Carmel Highlands
Mrs. Frank Orr	Watsonville	Mrs. C. A. Trumbly	Carmel	Mr. and Mrs. Geo. Willox	Carmel
Dr. Marie Ortmayer	Carmel Valley	Mr. and Mrs. Albert Tully	Los Gatos	Mr. William B. Wells	Palo Alto
Mary Keith Osborn	Los Gatos	Mr. Douglas Tustin	Pebble Beach	Mr. and Mrs. Eben Whittlesey	Carmel
Dr. and Mrs. Shepard F. Palitz	Bakersfield	John W. Vail		Mr. and Mrs. Dale Wilson	Monterey
Mr. and Mrs. Francis Palms	Monterey	Miss Peggyrose Urner	Bakersfield	Dr. and Mrs. Mast Wolfson	Monterey
Mrs. Rudolf Panholzer	Del Rey Oaks	Mrs. Ernest H. Vamos	Pebble Beach	Mrs. Gilbert Woolworth	Carmel
Mr. and Mrs. Thomas Paul	Pacific Grove	Mr. and Mrs. Judson E. Vandevere	Monterey	Miss Anne Woolworth	Carmel
Mary D. Pearson	Long Beach	The Rev. Frederick Van Husen	Wahiawa, Hawaii	G. C. Wolterding	Pebble Beach
Mr. and Mrs. Durward Pelton	Carmel	Dr. C. B. Van Neil	Carmel	Dr. Paul R. Woudenberg	Long Beach
Mrs. Elaine Pierce	Carmichael	Mrs. Hede Vasen	Carmel	Mr. and Mrs. Fritz Wurzmann	Carmel
Mrs. James L. Pierce	Palo Alto	Mr. and Mrs. Boris Veren	Big Sur	Miss Liesel Wurzmann	Carmel
Mr. and Mrs. Arthur Porter	Carmel	Mrs. Robert Vial	Portland, Oregon	Mrs. John L. Zapf	Menlo Park
Mr. and Mrs. James A. Powers	Portland, Oregon			Miss Bertha Zerega	Carmel
Mr. and Mrs. Knud Prip	Belvedere			Mr. Edgar T. Zook	San Francisco
Dr. Werner G. Pundt	Carmel				
Mrs. L. K. Purcell	Carmel				
Mrs. Barbara L. Rahm	Berkeley				
Miss Muriel Ransom	Berkeley				
Dr. and Mrs. David Reed	Carmel				
Dr. and Mrs. Harding Rees	Los Gatos				
Miss Bess Replogle	San Francisco				
Mrs. Robert Ricklefs	Pebble Beach				
Mr. Alvin E. Roper	Hayward				
Mrs. James M. Rowe	Pebble Beach				
Mr. Otto Saal	Piedmont				
Mrs. Charles Sale	Carmel				
Mrs. Louise Sanders	New York, N.Y.				
Mr. Fred W. Schaad	Carmel				
Dr. and Mrs. Kurt Schlesinger	Mill Valley				
Mr. Walter J. Schmidt	San Francisco				
Mrs. Philip Schneeberger	Carmel				
Mrs. James H. Schwabacher	San Francisco				
Mrs. G. F. Sensabaugh	Palo Alto				
Mrs. S. S. Seward	Palo Alto				
Mrs. Marjorie Sheridan	Stockton				
Dr. Francis Shields	Portola Valley				
Mrs. Milton H. Shutes	Carmel				
Mr. and Mrs. Seth Silverman	Los Angeles				
Mr. and Mrs. Ferol Simpson	Richmond				
Mr. and Mrs. R. H. Sinden	Palo Alto				
Mrs. Louis Sloss	San Francisco				
Mr. and Mrs. Everett Smith	Carmel				
Miss Audrey Smith	Salinas				
Jean Smith	Salinas				
The Rev. Samuel E. Smith	Walnut Creek				
Miss Florence Smythe	Carmel				
Mr. Paul Sorel	Los Angeles				
Marian Soule	San Francisco				
Mr. and Mrs. Isidor Stark	Daly City				
Miss Mabel Stark	Carmel				
Mrs. Hascal V. Stewart	Carmel				

28th Annual Carmel Bach Festival

July 16-25, 1965

NORMAN FARROW Baritone

Outstanding new soloist at the Festival, Mr. Farrow is a native of Canada. He was the winner of a fellowship at the Juilliard Graduate School and as soloist in the famous Bach Aria Group of New York, he has toured Europe as well as this continent.



RICHARD KRAMER Tenor

A tenor of rare promise, Richard Kramer has had wide experience, despite his youth. A Southern Californian he won popularity in light opera before turning to concertizing. Following a European tour with the Santa Fe Opera sponsored by the U.S. Dept. of State, he toured this country with the Roger Wagner Chorale.

Compliments of
BANK OF AMERICA

Carmel Branch

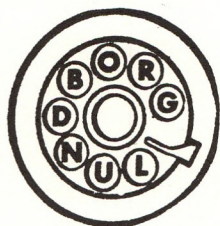
Ocean Avenue and Mission

Compliments of
**THE CROCKER-CITIZENS
NATIONAL BANK**

Carmel Branch

OCEAN AVENUE AT DOLORES

DIAL



**LUNDBORG
624-1222**

ANY TIME

7 a.m. to 5 p.m.

Monday thru Friday

Dolores and 6th Sts., Carmel
IRVING LUNDBORG & CO.
Established 1915

Members
New York Stock Exchange
Pacific Coast Stock Exchange
American Stock Exchange

**To get
things done
...bank with
the bank for
action**

**THE BANK OF
CALIFORNIA**

THE ONLY COASTWIDE BANK • MEMBER F. D. I. C.

MONTEREY OFFICE

Alvarado and Pearl

**CALIFORNIA
WATER
&
TELEPHONE
CO.**



Official Piano and Organ
1964-65 World's Fair
New York

STAN NEWLIN PIANO SALESROOMS

387 Pacific Street Hotel San Carlos Bldg.
Monterey, Calif. Phone: FR 5-7114

ART-ZELLE
LADIES APPAREL & SPORTSWEAR
ARTHUR AND HAZELLE RATHHAUS

FRONTIER 2-3627 274 ALVARADO STREET
MONTEREY, CALIFORNIA

The House of Hansel & Gretel CANDY OF DISTINCTION

A gift to mail to your friends that
will please them

6th & Lincoln Carmel

RICHARD'S MEN'S WEAR

Sol Hart — R. W. (Ron) Brown
372-0526

423 Alvarado St. Monterey, Calif.

PHIL FIRSTMAN HOUR SHOE STORES

TIMELY



STYLES

FOR THE FAMILY
Pacific Grove Monterey

Monterey Insurance Agencies

GENERAL INSURANCE BROKERS

Geo. Clemens Jack Kraft

Phone: FR 2-4507 Monterey, Calif.

Diamonds - Watches - Gifts - Trophies

KRAMER BROS. Jewelers

Watch & Jewelry Repairing - Engraving
419 Alvarado St. "Next to State Theatre"
Monterey, Calif. Phone 372-5308

Neilsen Bros. Market, Inc.

— FINE FOODS —

Dolores Street between 7th and 8th

FRANKLIN DRIVE-IN SHOE REPAIR & SHINING PARLOR

No. 1 Shoe Repair Shop in U.S.A.
152 East Franklin Street (Near Alvarado)
Monterey FR2-3663



Phone FR 2-5281
299 Lighthouse Ave.
MONTEREY, CALIFORNIA

COMPLETE OFFICE OUTFITTERS

PALACE STATIONERY 375-2685

403 Alvarado Monterey, Calif.

COLUMBIA RECORDS

THE GLORIOUS MUSIC OF

JOHANN SEBASTIAN BACH

HAS BEEN PRESERVED FOR YOU ON

COLUMBIA MASTERWORKS

Goldberg Variations, Glenn GouldML 5060
Art of the Fugue, Glenn GouldMS 6338
Well-Tempered Clavier, Glenn Gould
Volume No. 1MS 6408
Volume No. 2MS 6538
THE SIX PARTITAS (Complete) Glenn GouldM2S 693
Piano Concerto No. 1,
Glenn Gould — Bernstein, N.Y. PhilharmonicML 5211
Piano Concerto No. 5,
Glenn Gould — Bernstein, N.Y. PhilharmonicMS 6017

Bach Organ Favorites, E. Power BiggsKS 6261
Little Organ Books (Complete) E. Power BiggsKSL 227
St. Matthews Passion, Bernstein, N.Y. PhilharmonicM3S 692
Magnificat in D, Bernstein, N.Y. PhilharmonicMS 6375
Mass In B Minor, Ormandy,
Philadelphia Orchestra and Temple Un. ChoirsM3S 680
Bach by Ormandy,
Ormandy, Philadelphia OrchestraMS 6180

And others ALWAYS FEATURED AT



425 ALVARADO STREET
MONTEREY, CALIFORNIA
425 Alvarado Street — Downtown Monterey

NANCY NESS BOWMAN

Well known European Opera
and Concert Artist

Coaching in Opera and Lieders
for Beginners and Advanced

624-1072 Box 1092



Box 1466 Telephone 624-1981
Ocean and Monte Verde Carmel, California

The costly look
costs so little

HANDBAGS and ACCESSORIES

Lanz
Lanz of California
Phone 624-7472

Ocean Avenue

Carmel

Normandy Inn

CARMEL, CALIFORNIA

Hospitable
and
Charming



Write DOROTHY C. ZEH
P.O. Box 1706, Carmel, California

Be sure to get the
souvenir Bach Festival
edition

of the

PINE CONE

Carmel's official newspaper
Commercial printing and publishing

Dolores bet. 7th & 8th 624-3881

TALBOTT - CARMEL



LARGEST SINGLE COLLECTION OF
TALBOTT DESIGNED TIES
AND ACCESSORIES

At the Entrance to the
COURT OF THE GOLDEN BOUGH

Carmel Drive-In Grocery

— GENE'S MEATS —

Dolores & 8th Carmel, Calif.

For FREE DELIVERY Phone 624-3476

MILDRED DEAR Realtor

Sales & Rentals

Residential & Commercial Properties
624-8583 P.O. Box 259

6th & Dolores Carmel

MONTE VERDE INN

Quietly located for a good nights sleep
Monte Verde & Ocean — P.O. Box 394

Phone 624-6046 Carmel, Calif.

SWEATER CORNER

IMPORTED APPAREL

San Carlos at 8th Avenue 624-2146
Post Office Box 5507

ANNETTE and BUD FUHRMAN
Bankamericard Spoken Here



Distinctive Clothing for
Ladies and Gentlemen

Derek Rayne, Ltd.

CARMEL

Ashley-Handford TRAVEL AGENCY

Phone 624-8585
5th & San Carlos

Box 5157 Carmel, Calif.

PARSONS of CARMEL



Old Silver - Objects of Art
Antiques - Jewelry
Fine Oriental Objects
Antique Furniture

P. O. Box 724 CARMEL
Phone 624-3116

Carmel Art Association Gallery

Paintings ✓ Sculpture

Dolores between Sixth and Fifth

Rentals

Gallery Open Daily

PHILIP CONIGLIO

POST OFFICE BOX 2481

MAYfair 4-2022



Mediterranean Market

OCEAN AVENUE and MISSION
CARMEL, CALIFORNIA

*Fine Wines
Imported and Domestic Food Delicacies*

CARMEL MUSIC SOCIETY

ARTIST FOR THE SEASON 1964 TO 1965

Brian Sullivan, Tenor
Societa Corelli Chamber Orchestra
Byron Janis, Pianist
Teresa Berganza, Mezzo Soprano
Zara Nelsova, 'Cellist

Saturday, October 10, 1964
Friday, November 20, 1964
Sunday, January 17, 1965
Tuesday, January 26, 1965
Friday, March 19, 1965

Season Tickets: Rows A-V Orchestra Section \$15.00
Last 6 rows in Orchestra and first three rows in Balcony \$12.50
Last five rows in Balcony \$10.00

For information please write to P.O. Box 1144, Carmel, California

Tel. 624-2655

VERA - VOGUE, ORIGINALS

Der Ling Lane
Ocean Ave. between Lincoln & Dolores
Carmel-By-The-Sea, California
Handmade Gloves
Capecoats — Travelhats

Carmel-by-the-Sea, California
Phone: 624-3871 P.O. Box Y

CYPRESS WEST HOTEL

SID H. VAUGHN, Manager
BEULAH VAUGHN, Asst. Manager

"Everything in Recorded Music"



MILAN HERBEN

Dolores near 6th
P.O. Box 2527 — 624-1217
Carmel-By-The-Sea, Calif.

VILLAGE RADIO ELECTRIC

Mission at Fourth MAyfair 4-1811
Carmel-by-the-Sea, California
BARNEY LAIOLO

VILLAGE HARDWARE

Tel. MA 4-7387 P.O. Box LL
Ocean Avenue Carmel California

MAyfair 4-5170 P.O. Box 5935

COTTAGE OF SWEETS

Imported English Candies, Chocolates
WALTER and DENIS CULLIMORE
Ocean, bet. Lincoln & Monte Verde
CARMEL, CALIFORNIA

CARMEL CLEANERS

Quality Cleaning
Dolores bet. Ocean and 7th
Phone 624-6447

ORIENTAL OBJECTS OF ART

TOKYO GIFT SHOP

PINE INN
CARMEL, CALIFORNIA
P.O. Box 4205
H. YOSHIKATO Phone: 624-3646

Compliments of

KIP'S FOOD CENTER

Groceries • Produce • Meat
Wines and Liquors
Free Delivery 624-3821 & 624-3822
OPEN EVENINGS AND SUNDAYS

Welcome Music Lovers to
Carmel's 1964 Bach Festival

Gladys R. Johnston

Realtor & Associates
Phones: 624-3849 & 624-7745
Drawer D, Carmel

CARMEL DRUG STORE

OCEAN AVENUE • CARMEL
Free Delivery Service MA 4-3819

CONGRATULATIONS TO THE CARMEL BACH FESTIVAL

Whose office is now in the attractive

SUNSET TERRACE BUILDING

8th between San Carlos and Mission

JACK MILLER, Builder

Carmel

MAC & MAC

WOMEN'S SPORTSWEAR

474 Alvarado Street

Phone: FR 2-7595

MAYLAAS MEN'S APPAREL

"King of Style"

MYRON LANDO

292 Alvarado Street Monterey, Calif.



Monterey
Peninsula
Concert
Association

CONCERT DATES 26th Season

Tuesday, October 20 Romero Duo Guitarists
Tuesday, December 8 Norman Luboff Choir
Wednesday, January 13, 1965, Sujata and
Asoka Dancers
Thursday, February 11, 1965, Lang Sisters
Duo Pianists
Wednesday, March 17, 1965, Gary Karr
Double-Bass Soloist

OVERLOOKING CANNERY ROW



FRONTIER 5-9443 • 701 WAVE • MONTEREY

PALACE DRUG CO.

Dependable Prescription Service

401 Alvarado St. Monterey, Calif.

Phone FR 3-2992



ACADEMY OF MUSIC

Phone 375-9767

310 Calle Principal

Monterey, California

Compliments

ROLLER CHEVROLET CO.

Monterey, California

CARMEL REALTY COMPANY

INCORPORATED

Real Estate Sales — Property Management — Business Opportunities

Established 1913

P.O. Drawer C

Dolores North of 6th

THEATRE TICKETS, ETC.

CENTRAL BOX OFFICE

JANE B. HEXTER

6th and Dolores in the Court, Carmel

MA 4-6739 P.O. Box 4183



THE FISHER *Executive VIII*

ITALIAN PROVINCIAL

Stereophonic FM-Multiplex • Wide-Range AM
Stereophonic Phonograph • Stereophonic Tape Recorder

LLOYD DAY

New Address

490 Lighthouse Ave.

Monterey, California

373-2929

MONTEREY COUNTY SYMPHONY

John Gosling, Conductor

FIVE CONCERTS EACH — SALINAS and CARMEL

Artists for the 1964-65 Season

Grant Johannesen, Piano

David Abel, Violin Bonnie Hampton, Cello

Camille Olaeta and Wade Parks, Duo Piano

Hartnell-Community Chorus

Monterey Peninsula College Community Chorus

Carmel Ticket Information
Symphony Headquarters: 624-4125

Salinas Ticket Information
Gadsby's Music Co.: 424-6421

AILING HOUSE PEST CONTROL

P.O. Box 2066 — Ph. 624-8211
CARMEL

Herb Blanks

Gene Scheffer

THE CORNER CUPBOARD

OCEAN AND DOLORES
GIFT AND ART SHOP
CARMEL-BY-THE-SEA



The Casual Shop

"Exclusive Imports from Bonnie Scotland"

PHONE 624-4035

P. O. Box 756

OCEAN AVE. AT MISSION ST.

CARMEL, CALIFORNIA

**ROBERT
JOHN
SHOP**

Mary Sargent's
Fashions in Leather
at Pine Inn

MAYfair 4-4337
P. O. Box 1081
Carmel, Calif.

SCANDIA Restaurant

On Ocean near Lincoln
Phone 624-5659

PINE INN A EUROPEAN PLAN HOTEL

CARMEL-BY-THE-SEA, CALIFORNIA

LA PLAYA HOTEL

Carmel-By-The-Sea Ph. 624-6476

Carmel's largest and finest, with its traditional hospitality. Its beautiful Terrace Dining Room overlooking the Pacific Ocean, where dining is truly at its best, features breakfast, luncheon and dinner daily. Attractive Lanai Room for cocktails. El Camino Real at Eighth Ave., Carmel.



RESTAURANT

6th and San Carlos
CARMEL-BY-THE-SEA, CALIF.

Phone 624-6958

ARNE KIPPENES

P. O. Box 1701



margaret peasley Travel Agent

CARMEL-BY-THE-SEA

Post Office Box 845 • Telephone MAYfair 4-3855



TURRELL & DAHL

Investment Counsel

Established 1937

San Francisco: 601 California St.

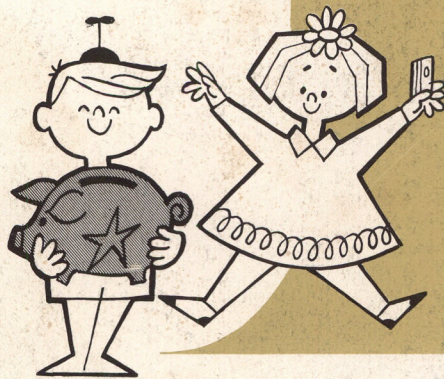
Carmel: Sixth near Dolores

Penneys
ALWAYS FIRST QUALITY

DOWNTOWN MONTEREY, 418 ALVARADO ST.

The J. C. Penney Company and Associates extend their sincerest, best wishes for another successful Bach Festival Season.





FIRST IN SAVINGS ON THE MONTEREY PENINSULA

Do you know that Monterey Savings and Loan is the leading financial institution on the Monterey Peninsula . . . that *one out of every three* Peninsula families save with Monterey Savings and Loan! Assets of Monterey Savings now exceed \$50 million dollars—an increase of twenty-one million dollars over last year.

Open *your* savings account at Monterey Savings and Loan where your savings earn that top 4.85 per cent interest current rate per annum . . . where every withdrawal, regardless of the amount, has always been paid on demand and where accounts are insured up to \$10,000 by a permanent agency of the United States Government.

Locally Owned and Managed
**Monterey Savings
and Loan Association**

TEMPORARY ADDRESS: 485 TYLER STREET, MONTEREY • FR 5-5186

